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R. 2.]

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING

A COLLECTION OF

WATER COLOUR DRAWINGS, &c.,

BY

WILLIAM BLAKE, EDWARD CALVERT SAMUEL PALMER,

AND LOUISA, MARCHIONESS OF WATERFORD.

WINTER EXHIBITION

TWENTY-FOURTH YEAR.

MDCCCXCIII.

LONDON:

PRINTED BY WM. CLOWES AND SONS, LIMITED, 14, CHARING CROSS,

PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens the first Monday in January, and closes the second Saturday in March.

Hours of Admission from 9 A.M. till dusk.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

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General Index to the Catalogues of the first twenty Exhibitions, in two parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 1*s.* 6*d.*

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS, 1893.

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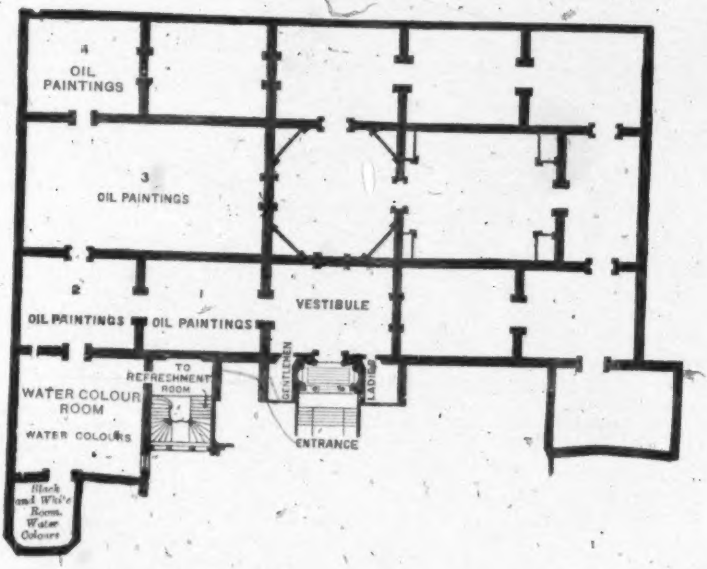
CONTENTS.

Oil Paintings—

	PAGE
GALLERY I.	5
„ II.	14
„ III.	25
„ IV.	33
Water Colour Drawings, &c.—	
BLACK AND WHITE ROOM	41
WATER COLOUR ROOM	46
INDEXES	56

PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-48.

LENT BY — PAINTER.

1 — Portrait of JOSEPH NOLLEKENS, R.A.

THE BARONESS BURDETT-COUTTS. — **Georg[illegible] Henry Harlow.**

Sculptor; b. 1737; A.R.A. 1771; R.A. 1772; d. 1823.
Small three-quarter figure, standing facing the spectator, leaning on a block of marble, and holding a chisel in one hand and a mallet in the other; brown clothes, buff waistcoat. Painted 1817. Panel, 20½ by 15½ in.

2 — Portrait of SIR WALTER SCOTT.

THE BARONESS BURDETT-COUTTS. — **Sir Henry Raeburn, R.A.**

The famous poet and novelist; b. 1771; d. 1832.
Bust slightly to r., nearly full face; dark coat, light-coloured waistcoat; brown background. Canvas, 29 by 24½ in.

LENT BY. PAINTER.

3 **Portrait of the HON. MRS. HENRY FANE.**

E. L. RAPHAEL, ESQ. **Thomas Gainsborough, R.A.**

Anne, daughter of Edward Buckley Batson, Esq.; m. 1778, the Hon. Henry Fane, M.P., 2nd son of Thomas, 8th Earl of Westmorland.
Half figure, facing the spectator, face turned slightly to l., her arms crossed in front; light-coloured dress, cut low and trimmed with lace; dark background. Painted in an oval. Canvas, 35 by 27 in.

4 **Portrait of JOHN GIBSON, R.A.**

LORD COLERIDGE. **Sir William Boxall, R.A.**

Sculptor; b. 1790; A.R.A. 1833; R.A. 1836; d. 1866.
Three-quarter figure, standing facing the spectator, head turned to r., leaning his r. arm on a pedestal, and holding in his l. a modelling tool. Canvas, 48¼ by 35¼ in.

5 **Portrait of LADY CATHCART.**

REV. J. E. KEMPE. **Allan Ramsay.**

Jane, daughter of Lord Archibald Hamilton; m. 1753, Charles, 9th Baron Cathcart; d. 1770.
Half figure, less than life-size, standing to l. looking towards the spectator; low-cut pink dress, trimmed with lace; flowers in her hair; dark background. Painted in an oval. Canvas, 24¼ by 19¼ in.

6 **Portrait of CHARLES DIBDIN.**

THE BARONESS BURDETT-COUTTS. **Sir William Beechey, R.A.**

Actor, dramatist, and musical composer; b. 1745; d. 1814.
Half figure, seated to l. in an arm-chair, three-quarter face, holding a book in his l. hand; dark background. Canvas, 29 by 24 in.

7 **Portrait of MRS. DAWSON.**

REV. WILLIAM DAWSON. **George Romney.**

Sophia, daughter of Antony Aufrere, Esq., of Hoveton House, Norfolk; b. 1762; m. William Dawson, Esq.; d. 1845.
Three-quarter figure seated facing the spectator, nearly full face; her r. wrist rests on the arm of the seat; white dress, open in front, with short sleeves; white ribbon in her hair; landscape background. Canvas, 49 by 39 in.

8 **Portrait of the HON. BARTHOLOMEW BOUVERIE.**

REV. ARUNDELL ST. JOHN MILDMAY. **John Jackson, R.A.**

2nd son of the 1st Earl of Radnor; b. 1753; d. 1835.
Half figure standing, slightly to l.; eyes turned towards the spectator; dark dress; dark background. Canvas, 30 by 24¼ in.

LENT BY — PAINTER.

9 THE FARMYARD.

M. H. Colnaghi, Esq. — George Morland.

A butcher on a white horse, conversing with a man near a shed in which is a horse; three sheep on the r., pigs on the l. Canvas, 58 by 80 in.

10 THE KEEPER'S COTTAGE.

James Orrock, Esq. — John Constable, R.A.

Sketch for a landscape, with rainbow. Canvas, 33½ by 43½ in.

11 GIRL SKETCHING.

The Baroness Burdett-Coutts. — Sir Joshua Reynolds, P.R.A.

Portrait of a model, Miss Johnson.
Half figure of a girl, in a red low-cut dress, standing to r., leaning against a pedestal, sketching; landscape background. Painted 1761–2. Panel, 29 by 24 in.

12 MOUTH OF THE TYNE.

Sir M. W. Ridley, Bart. — Sir A. W. Callcott, R.A.

The river in the foreground, with shipping and boats; on the r. the town of Shields. Signed on the rudder of the boat in the r. foreground, "A. W. C." Canvas, 62 by 102 in.

13 Portraits of MARY and LOUISA KENT.

Sir John H. Thorold, Bart. — George Romney.

Daughters of Sir Charles Kent, Bart. Mary, the elder daughter, m. 1811 John Hayford Thorold, Esq., afterwards Sir John Thorold, Bart. The younger daughter m. Leonard Childers, Esq., of Doncaster. For a portrait of their mother, Lady Kent, see No. 135.
Two three-quarter figures of children seated under a tree, in white frocks; the one on the l. holds a crook, and is caressing the head of a lamb which is seen on the r. Canvas, 36 by 27 in.

14 LION ROUSED FROM HIS REPAST.

Hon. Mrs. Askew Robertson. — Sir Edwin Landseer, R.A.

A lion which has killed a deer is disturbed by the appearance of a large snake, which seems inclined to dispute the possession of the spoil. Painted 1820. Canvas, 60 by 77½ in.

LENT BY — PAINTER.

15 Scene from "THE ANCIENT MARINER."

LORD COLERIDGE. — Joseph Severn.

"The naked hulk alongside came,
And the twain were playing dice;
'The game is done! I've won, I've won,'
Quoth she, and whistled thrice."—*'The Ancient Mariner.'*

Canvas, 27½ by 53 in.

16 A TIGER ATTACKED BY A BOA CONSTRICTOR.

ARTHUR KAY, ESQ. — James Ward, R.A.

The boa constrictor has seized the tiger by the head, and is in the act of coiling himself round him. Signed in monogram and dated, "J. Ward, 1807." Canvas, 32½ by 46 in.

17 Portrait of the HON. MRS. ANSON.

THE EARL OF LICHFIELD. — Sir Joshua Reynolds, P.R.A.

Mary, daughter of George, 1st Lord Vernon; m. 1763, George Adams, Esq., nephew of Admiral Lord Anson, who afterwards took the name of Anson.

Three-quarter figure seated to l. in a landscape, three-quarter face, her l. arm rests on a pedestal, the r. lies across her l. knee; light-coloured dress, open in front, blue cloak. Painted 1764. Canvas, 49½ by 39 in.

18 Portrait of THE COUNTESS HARCOURT.

COL. FRANCIS A. FANE. — Sir Joshua Reynolds, P.R.A.

Mary, daughter of the Rev. William Danby; m. 1st, Thomas Lockhart, Esq., 2ndly, 1778, William, 3rd Earl Harcourt.

Half figure seated to l., three-quarter face, looking up, hands clasped; white and yellow dress. Canvas, 30 by 25 in.

19 LANDSCAPE.

W. G. RAWLINSON, ESQ. — Peter de Wint.

View looking over an extensive wooded country, with a winding river in the middle distance; a road in the foreground, beyond which are dark trees; blue sky, with clouds. Panel, 16 by 23 in.

20 Portrait of MRS. MUSTERS.

SIR CHARLES TENNANT, BART. — Sir Joshua Reynolds, P.R.A.

Sophia Catherine, daughter of James M. Heywood, Esq.; m. 1776, John Musters, Esq., and was the mother of John Musters, who married Mary Chaworth, Byron's first love; Miss Burney speaks of her as "an exceedingly pretty woman, the reigning toast of the day"; d. 1819.

Half figure to r., three-quarter profile, low-cut light-coloured dress; hair dressed high on her head, with curls falling over her shoulders; dark background. Painted in an oval. Canvas, 29 by 24 in.

LENT BY — PAINTER.

21 **Portrait of LADY ELIZABETH KEPPEL, afterwards MARCHIONESS OF TAVISTOCK.**

E. L. Raphael, Esq. — **Sir Joshua Reynolds, P.R.A.**

Elizabeth, 3rd daughter of William, 2nd Earl of Albemarle; m. 1764, Francis, Marquis of Tavistock; d. 1768.

Half figure seated to r., profile, hands folded in her lap; low-cut white figured dress, with lace; red rose at breast; pearl necklace and earrings; dark background. Painted 1759. Canvas, 29 by 24 in.

22 **Portraits of LADY PRESCOTT AND HER THREE CHILDREN.**

E. L. Raphael, Esq. — **George Romney.**

Sarah, daughter of Beeston Long, Esq.; m. 1774, George William Prescott, Esq., afterwards created a baronet; d. 1817.

Three-quarter figure of a lady in a grey dress and large black hat, seated to l. under a tree, looking towards the spectator, holding the youngest child on her lap; the other two children are standing in front of her, holding cherries. Canvas, 58 by 46 in.

23 **Portrait of MRS. MARTIN.**

Executors of the late Miss Martin. — **John Hoppner, R.A.**

Selina, daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; b. 1775; m. Rev. Samuel Martin, Rector of Warsop, Notts; d. 1847. For portraits of her sisters, see Nos. 44 and 47.

Half figure seated in front, full face, hands crossed in front of her; white dress, pink broad-brimmed hat tied under her chin, pink sash; landscape background. Canvas, 29½ by 24 in.

24 **YARMOUTH JETTY.**

Mrs. Horsley. — **Sir A. W. Callcott, R.A.**

Sea-shore, with boats and figures; houses on the l.; shipping and jetty in the distance; sunset sky. Canvas, 9½ by 13 in.

25 **Portrait of THE REV. WILLIAM SOLATER, D.D.**

Lord Basing. — **Nathaniel Hone, R.A.**

Rector of Leighton, Essex, and Vicar of St. Mary-le-Bow, London; b. 1708; d. 1775.

Half figure seen in front, full face, holding spectacles in his r. hand; in black; dark background. Canvas, 29½ by 24 in.

26 **SCENE IN THE APENNINES.**

E. L. Raphael, Esq. — **J. M. W. Turner, R.A.**

View looking down a narrow wooded valley, with a castle on a hill in the middle distance; snowy peaks beyond; a shepherd driving a flock of sheep towards a pool in the foreground, and two women seated on the ground on the l. Panel, 19 by 13½ in.

LENT BY — PAINTER.

27 Portrait of LADY ELIZABETH SEYMOUR.

LADY WALLACE. — **Sir Joshua Reynolds, P.R.A.**

5th daughter of Francis, 2nd Marquis of Hertford; d. 1825.

Half figure to r., seen almost in profile; white dress, white kerchief; powdered hair falling in curls on her shoulders; sky background. Canvas, 24 by 18 in.

28 Portrait of the COUNTESS OF LINCOLN.

LADY WALLACE. — **Sir Joshua Reynolds, P.R.A.**

Lady Frances Seymour Conway, 4th daughter of Francis, 2nd Marquis of Hertford; m. 1775, Henry Fiennes, Earl of Lincoln, second son of Henry, 2nd Duke of Newcastle.

Half figure to l., three-quarter face, leaning her head on her r. hand and looking down; black dress, white sleeves and kerchief; powdered hair falling in curls over her shoulders; sky background. Painted 1781–4. Canvas, 24 by 18 in.

29 Portrait of WILLIAM PITT.

W. BURDETT-COUTTS, ESQ., M.P. — **John Hoppner, R.A.**

The famous statesman; 2nd son of William, 1st Earl of Chatham; b. 1759; d. 1806.

Three-quarter figure standing in front, head turned to l.; his r. hand rests on a chair on which are his robes, the other hand rests on his hip; dark dress, white neckcloth; architectural and curtain background. Canvas, 56 by 46 in.

30 Portrait of EDWARD NEVINSON, ESQ., OF CARLISLE.

EDWARD NEVINSON, ESQ. — **George Romney.**

B. 1737; d. 1825.

Bust seen in front, head turned to r., three-quarter face; powdered wig; dark blue coat, white neckcloth and frilled shirt; grey background. Canvas, 29 by 24 in.

31 Portrait of VISCOUNTESS FITZHARRIS, afterwards COUNTESS OF MALMESBURY.

THE COUNTESS OF TANKERVILLE. — **Sir Edwin Landseer, R.A.**

Emma, only daughter of Charles, 5th Earl of Tankerville; m. 1830, James, Viscount FitzHarris, afterwards 3rd Earl of Malmesbury; d. 1876.

Small full-length figure seated to l., at an open window, in a large easy-chair with crimson velvet cushions, working, with her feet on a footstool; a small spaniel lies on her lap, and a deerhound is looking out of the window; black velvet dress and grey jacket trimmed with fur; on the r. is a table, with a workbox, shawl, and fur boa. Painted 1836. Panel, 16 by 20 in.

LENT BY — PAINTER.

32 Portrait of MRS. CARDWELL.

MISS CARDWELL. — **Sir William Boxall, R.A.**

Elizabeth, daughter of the late Richard Birley, Esq.; m. John Cardwell, Esq., of Liverpool.

Half figure seated to l., three-quarter face; black dress and widow's cap; dark background. Canvas, 35 by 27 in.

33 ETON COLLEGE, FROM THE RIVER.

MRS. M. H. COLNAGHI. — **James Baker Pyne.**

View looking up the river, with the chapel in the middle distance on the opposite side; dark trees near it; in the foreground to the r. some figures sitting on the bank, and a punt with fishermen; on the l. some willows and two men standing at the water's edge; blue sky, with clouds. Signed and dated, "J. B. Pyne, 1846." Canvas, 35 by 54½ in.

34 Portrait of the BISHOP OF ROCHESTER.

MRS. FRANK TERRELL. — **Sir Joshua Reynolds, P.R.A.**

John Thomas, D.D.; b. 1710; Dean of the Order of the Bath; Dean of Westminster; d. 1793.

Three-quarter figure standing, slightly to r., three-quarter face, holding in his hand a scroll tied with ribbon; he is in wig and robes, and wears the badge as Dean of the Bath; architectural and curtain background. Painted 1782. Canvas, 49 by 39 in.

35 Portrait of PAULET ST. JOHN MILDMAY.

REV. ARUNDELL ST. JOHN MILDMAY. — **John Hoppner, R.A.**

3rd son of Sir Henry Paulet St. John Mildmay, Bart.; b. 1791; d. 1845.

Full-length figure of a boy standing leaning against a stile, and facing the spectator, nearly full face; long fair hair falling over his shoulders, wide white collar open at the neck; blue coat and nankeen trousers. Canvas, 49½ by 39½ in.

36 A CHAT ROUND THE BRASERO.

SIR JOHN FOWLER, BART. — **John Phillip, R.A.**

Interior of a room; a group of figures seated round a brazier; on the l. is a Spanish priest, with a cigarette in his hand; four female figures sit round in various attitudes; one with a guitar leans back, laughing; another woman coming in through a door to r., carrying a tray; on the l. of the brazier is a dog, and in front of it a cat. Signed and dated, "J. P. 1866." Canvas, 36 by 48 in.

LENT BY — PAINTER.

37 "THERE'S LIFE IN THE OLD DOG YET."

REPRESENTATIVES OF THE LATE JOHN NAYLOR, ESQ. — **Sir Edwin Landseer, R.A.**

The scene is in the bottom of a corrie, into which a stag and two hounds have fallen; a man, in a scarlet plaid, who has been let down by a rope which is fastened round his body, is supporting a white dog, which is still alive, and shouting to his comrades above. Painted 1838. Canvas, 80 by 104 in.

38 THE DOUBTFUL COIN.

THE CORPORATION OF BIRMINGHAM. — **John Frederick Lewis, R.A.**

Interior of an Egyptian bazaar; a woman, dressed in yellow and black, with a veil over her face, sitting on a couch, watches the money-changer who is examining the coin which she has brought; another woman, in crimson and black, also veiled, is seated behind her, also watching; to the r. a boy crouching on the ground examining some stuffs; behind him is a man with a donkey, and other figures are looking on; through an archway behind them is seen a glimpse of the street. Signed and dated, "J. F. Lewis, R.A., 1869." Canvas, 29 by 34 in.

Exhibited in 1869, under the title of "The Seraff (money-changer), a doubtful coin; a scene in a Cairo bazaar."

39 BLUE BOY.

SIR CHARLES TENNANT, BART. — **George Romney.**

Full-length dressed in blue, standing to l. in a landscape, looking towards the spectator; he carries his hat under his l. arm, and a stick in his r.; a waterfall is seen on the l. Canvas, 49 by 37½ in.

40 LANDSCAPE, WITH CATTLE.

T. HUMPHRY WARD, ESQ. — **George Vincent.**

View looking down a valley, with a range of hills on the l.; on the r. a clump of trees; a road crosses the foreground, and near it is a man on a donkey driving cattle; in the l. foreground a boy is sitting on a log at the foot of a bank with some bushes on it, watching some sheep, his dog lies beside him; clear afternoon sky. Canvas, 34½ by 57 in.

41 Portrait of ADMIRAL SIR CHARLES SAUNDERS.

THE EARL OF LICHFIELD. — **Sir Joshua Reynolds, P.R.A.**

One of Lord Anson's lieutenants; commanded the fleet in the expedition against Quebec in 1759; First Lord of the Admiralty, 1766; d. 1775.

Three-quarter figure standing in front, head turned to l.; his r. arm rests on an anchor, his l. on the hilt of his sword; his hat under his l. arm; full naval uniform, with ribbon of the Bath; sky background. Painted 1760. Canvas, 49½ by 39 in.

LENT BY PAINTER.

42 Portrait of the late FREDERICK HUTH, ESQ.

LOUIS HUTH, ESQ. **Sir William Boxall, R.A.**

Half figure, in black, seated to l., seen in profile, his hands clasped on his knee; dark background. Canvas, 35½ by 27½ in.

43 Portrait of AN ACTOR.

W. E. BRYMER, ESQ., M.P. **Johann Zoffany, R.A.**

Small full-length figure. Panel, 29 by 24 in.

44 Portrait of MISS JUDITH BERESFORD.

EXECUTORS OF THE LATE MISS MARTIN. **John Hoppner, R.A.**

Daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; b. 1768; d. 1840. For portraits of her sisters see Nos. 23 and 47.

Half figure to r., three-quarter face; white dress and large cap with pink ribbons, pink sash; white kerchief round her neck; powdered hair; red curtain background, with landscape seen on the r. Canvas, 29 by 24 in.

45 THE BEZESTEIN BAZAAR OF EL KHAN KHALIL, CAIRO.

MRS. WOOLNER. **John Frederick Lewis, R.A.**

The interior of the bazaar, with row of shops on either side, and a great variety of figures; those in the foreground are grouped round a story-teller, who is seated on the l. Signed and dated, "J. F. Lewis, R.A., 1872." Canvas, 44½ by 33½ in.

46 THE MOB-CAP.

THE BARONESS BURDETT-COUTTS. **Sir Joshua Reynolds, P.R.A.**

A repetition of the chief figure in the "Infant Academy."

Nude figure of a child in a large mob-cap, seated facing the spectator, looking down, nearly full face; architectural and landscape background. Canvas, 42 by 32 in.

47 Portrait of MISS FRANCES BERESFORD.

EXECUTORS OF THE LATE MISS MARTIN. **John Hoppner, R.A.**

Daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; b. 1763; d. 1831. For portraits of her sisters see Nos. 23 and 44.

Half figure to l., three-quarter face; yellow dress and large muslin cap with blue ribbon, blue sash, muslin kerchief; landscape background. Canvas, 29½ by 24½ in.

48 Portrait of AN ACTOR.

W. E. BRYMER, ESQ., M.P. **Johann Zoffany, R.A.**

Small full-length figure. Panel, 29 by 24 in.

GALLERY No. II.

OIL PAINTINGS—Nos. 49-105.

LENT BY — PAINTER.

49 INTERIOR OF A KITCHEN.

HON. MRS. BAILLIE HAMILTON. — **David Teniers.**

An old man, in a blue coat and white cap, is wheeling a barrow full of cabbages; in the centre, an old woman, leaning her arms on a half-door, is looking at him; on the r., a plucked fowl, kitchen utensils, and other objects; on the l., fowls and a pig feeding out of a trough, pigeons on the roof of the pig-stye. Panel, 24 by 30¼ in.

50 Portrait of THE PAINTER'S SON, TITUS.

CAPTAIN G. L. HOLFORD. — **Rembrandt.**

The only son of Rembrandt who grew up, named after Titia, a sister of his mother; d. 1668.

Bust, seen in front, of a young man, full face; black dress, large black cap; long fair hair; dark background. Signed, "Rembrant." Canvas, 30¼ by 24¼ in.

51 THE CARD-PLAYERS.

THE MARQUIS OF BUTE. — **David Teniers.**

Interior of a tavern, with a group of five men round a table in the centre; three of them are playing cards; one, an old man, wears a red cap and brown jacket; his opposite companion has on a straw hat turned up on one side, and a grey jacket and an apron; his attention is directed to the cards of his right-hand neighbour; two other men look on; another party of five men, a woman, and a boy are before a fire on the l.; behind on the r. is a man coming down stairs, with a plate and a pitcher; another is going out of the door; carpenter's tools, a dog, and other objects lie on the floor. Signed, "D. Teniers Fec." Panel, 21 by 27 in.

52 COMPOSITION, WITH BIRDS.

CAPTAIN G. L. HOLFORD. — **Melchior de Hondecoeter.**

A number of birds, among them pea-fowl, a crane, geese, ducks, &c., in a garden near some ruins of columns, &c., under the shade of dark foliage. Canvas, 54 by 74 in.

LENT BY — PAINTER.

53 Portrait of A LADY.

H. Ker Colville, Esq. — **Godfried Schalcken.**

Three-quarter figure of a lady seated to l., looking at the spectator; she wears a rich dress open at the neck, and dark cloak thrown over her l. shoulder, which she is pulling over her with her r. hand; coloured silk scarf; landscape seen through an opening on the l. Panel, 11 by 8¼ in.

54 LANDSCAPE.

Sir Charles A. Turner, K.C.I.E. — **Jacob van Ruysdael.**

View of a river flowing over large rocks in the foreground, at the foot of a high hill on which is a castle; wooded and hilly landscape to the l.; cloudy sky. Signed, "J. Ruisdael" (J and R connected). Panel, 10 by 12 in.

55 INTERIOR: WOMAN PEELING APPLES.

Lady Wallace. — **Peter de Hooghe.**

Interior of a room; a lady in a black fur-trimmed jacket and red skirt seated near a fireplace peeling an apple, with a basket of apples on her lap; beside her stands a child holding an apple and taking hold of a long strip of peel which is hanging down. Canvas, 26 by 21 in.

56 GAME, FRUIT, AND VEGETABLES.

M. H. Colnaghi, Esq. — **Francis Snyders.**

On the l. the figure of a woman carrying a pheasant; on a table, with a red cloth, are a deer, a swan, a peacock, &c.; on the floor to r., a basket full of game, with a string of small birds, one of which a cat is biting; a dog on the l. is snarling at another cat which stands over a slice of salmon. Canvas, 73 by 90 in.

57 LANDSCAPE.

The Earl of Lichfield. — **Albert Cuyp.**

In the foreground a river, crossed by a drawbridge from a castle on the r.; a man is driving cattle across the bridge; other cattle at the water's edge on the l., and near them a boat, in which are two figures fishing; buildings in the distance, hills beyond; afternoon sky, with light clouds. Signed, "Cuyp." Panel, 17½ by 21 in.

58 Portrait of A LADY.

M. H. Colnaghi, Esq. — **Cornelius Jansen.**

Three-quarter figure standing to l., looking towards the spectator; black dress, with wide sleeves turned up with white lace, white bodice; brown curling hair falling over her shoulders; pearl ornaments, a string of pearls in her hands; grey background. Signed and dated, "Cornelius Jansen van Ceulen, fecit, 1646." Canvas, 42 by 33 in.

LENT BY — PAINTER.

59 LANDSCAPE.

THE EARL OF LICHFIELD. — **Albert Cuyp.**

View looking across a river; in the foreground, on the river bank, a woman in a red bodice milking a black and white cow; three other cows beyond; two milk-jars are behind the woman; boats on the river, buildings in the distance; blue sky, with clouds. Signed, "A. Cuyp." Panel, 18¼ by 29 in.

60 INTERIOR.

LADY WALLACE. — **Peter de Hooghe.**

Interior of a room, with a large stained glass window, partly shaded by a red curtain; a woman in a dark-coloured jacket and red skirt stands near a door in the act of taking a basket of fruit from a child in a grey dress and white cap; the open door gives a view across a vestibule down a passage, at the end of which is seen a woman at the half-door of a house. Canvas, 28½ by 23 in.

61 A PHILOSOPHER.

M. H. COLNAGHI, ESQ. — **Cornelius Peter Bega.**

Interior of a room; a man in a black cloak and black cap seated in front of a cupboard, on which is propped up an open folio; behind him are a number of other folios, and in an arched recess is seen a globe; various other objects are lying about near him. Signed and dated, "C. Bega, A°. 1663." Panel, 14½ by 11½ in.

62 INTERIOR, WITH FIGURES.

SIR CHARLES A. TURNER, K.C.I.E. — **Peter van Slingelandt.**

Interior of a kitchen; a cook is standing near a fireplace, at a table, on which are a plucked fowl, a jug, &c., and near her, on the floor, are fish, meat, and other objects; another woman, in a red bodice, kneels on the floor, scouring a pan; near a window in the background is seen a third woman. Panel, 10 by 11½ in.

63 A FROST SCENE.

CAPTAIN G. L. HOLFORD. — **Aart van der Neer.**

View looking along a frozen river, with trees and houses on each side, stretching away into the distance towards the setting sun; numerous figures skating, walking, &c., on the ice; a man and woman, and a child in a red dress, are standing in the foreground looking at the scene; on the r. is a church; cloudy sky. Signed "A. V. (connected) D. N." (connected). Panel, 18 by 27¼ in.

LENT BY — PAINTER.

64 COURTYARD OF A WINE-HOUSE, WITH FIGURES.

THE EARL OF STRAFFORD. — **Peter de Hooghe.**

Two men seated at a table beneath a vine-covered trellis-work; near them stands a woman in a blue petticoat, with a glass in her hand; through an open doorway, at which sits a little girl with a dog on her lap, is seen the street and a house opposite; over the doorway is an inscription, and on a shutter hangs a coat and sword. Signed and dated, "P. D. H., 1658." Panel, 26½ by 22½ in.

65 LE BONNET ROUGE.

THE EARL OF STRAFFORD. — **David Teniers.**

Interior of a room; an old man seated in the foreground lighting his pipe; on the back of his chair hangs a red cap; near him are two other men, also seated, and beside him is an old barrel on which is a glass of beer; at the farther end of the room are two men playing cards, and three others warming themselves at a fire; above is a woman looking in through a little window. Signed, "D. Teniers F." On a piece of paper on the wall, on which is drawn the bust of a man holding a glass, is the date 1644. Panel, 14½ by 22 in.

66 THE FABLE OF THE FOX AND STORK.

THE EARL BROWNLOW. — **Francis Snyders.**

To the l. is the fox sitting looking at a glass vase full of frogs, eels, &c.; two storks are on the r., one of which is extracting an eel from the vase; on some water in the foreground is a duck swimming. Canvas, 46 by 61 in.

67 SEA-PIECE.

THE EARL BROWNLOW. — **Solomon van Ruysdael.**

Agitated sea; a row-boat with three figures in the foreground; beyond it a vessel with a brown sail; on the r., in the distance, is a town with shipping; blue sky, with storm clouds on the l. Canvas, 15 by 18 in.

68 STILL-LIFE.

SIR CHARLES A. TURNER, K.C.I.E. — **Cornelius de Heem.**

Fruit and shell-fish of various kinds lying on a slab. Signed. Canvas, 14½ by 19½ in.

69 A GIRL READING A LETTER.

LADY WALLACE. — **Gerard Terburg.**

Interior of a room; a girl, with fair hair which falls in curls over her shoulders, is seated at a table, on which she leans her elbows, reading a letter; she is dressed in a yellow jacket trimmed with fur, and a red bodice; a Turkey carpet is on the table; a screen stands behind her, and a basket is by her side. Canvas, 19 by 12½ in.

LENT BY PAINTER.

70 Portrait of LORD VERE OF TILBURY.

H. P. Fane, Esq. **Cornelius Jansen.**

Horatio, youngest son of Geoffrey Vere, fourth son of John de Vere, 15th Earl of Oxford; b. 1565: The "fighting Veres," of whom he was one, were the most conspicuous among the Englishmen who, in the 16th and 17th centuries, aided the people of the Netherlands in their struggle for independence against the Spaniards. Horace Vere began his military career in 1590, and during the next fifteen years took part in numerous military operations; in 1625 he was raised to the peerage by Charles I.; d. 1635.

Bust to r., looking towards the spectator; in armour, bareheaded, with a blue sash over the r. shoulder, and white ruff; dark background Panel, 26 by 22 in.

71 A CALM SEA.

The Earl of Strafford. **William Van de Velde.**

Barge and several boats in the foreground, one hoisting a sail; man-of-war in middle distance to l.; buildings in the extreme distance. Signed, "W. V. V." Copper, 12¼ by 15½ in.

72 MERRYMAKING.

Samuel S. Joseph, Esq. **Adrian van Ostade.**

Exterior of a village ale-house; peasants dancing in a ring to the music of a violin played by a man standing near the door; a group of people, one a woman with a child on her lap, looking on on the r.; various groups, in the distance to the l.; the spire of the village church beyond; blue sky. Signed, "A. V. Ostade" (A and V connected). Canvas, 15½ by 20½ in.

73 Portrait of A LADY.

Captain G. L. Holford. **Ferdinand Bol.**

Three-quarter figure standing, slightly to l., nearly full face, of a young woman looking at the spectator; in black dress, with wide falling lace collar and cuffs, the body of her dress ornamented with gold lace; pearl necklace and oracelets; her r. hand holds a feather fan, her l. is held against her waist; dark background. Canvas, 53 by 40 in.

74 HOLY FAMILY.

Hon. Mrs. Askew Robertson. **Rubens.**

The Virgin seated in the centre, with the nude figure of the Infant Saviour on her lap asleep; beside her on the l. sits St. Anna with her l. hand on the Virgin's shoulder, her r. hand on her lap; St. Joseph on the r. leaning his head on his l. hand; architectural and sky background. Canvas, 67 by 54½ in.

LENT BY — PAINTER.

75 Portrait of A LADY.

CAPTAIN G. L. HOLFORD. — **Rembrandt.**

Three-quarter figure of an old lady seated, facing the spectator, with her head turned slightly to l.; black dress, white cap and ruff; in her l. hand she holds a handkerchief, and her l. arm rests on the arm of the chair, she grasps the other arm with her r. hand; a book lies on the table beside her; dark background. Canvas, 49 by 39 in.

76 ADORATION OF THE SHEPHERDS.

THE EARL BROWNLOW. — **Van Dyck.**

The Virgin kneels on the l., holding the Infant on her lap; in the centre is St. Joseph pointing to the Infant with his l. hand; on the r. are two kneeling shepherds, while three more are seen approaching; child angels hover above; behind the Virgin on the l. are seen the heads of the ox and the ass, and behind the shepherds a portion of the stable. Panel, 16½ by 11 in.

77 HALT OF CAVALIERS.

SAMUEL S. JOSEPH, ESQ. — **Wouverman.**

A group of sportsmen at the door of an inn, seen on the r.; one of them is in the act of mounting his horse, which is held by the innkeeper; another, beyond, is riding away, while the third holds his white horse by the bridle, and is paying the innkeeper with his l. hand; a tankard lies on the ground near them; on the l. is seen a low-lying landscape and some figures; cloudy sky. Signed, "Philip W." (monogram). Panel, 17½ by 15 in.

78 THE FISHMONGER.

LADY WALLACE. — **Adrian van Ostade.**

A woman with a child in her arms, standing at the door of a cottage, watching a man cleaning a haddock on a bench, on which another fish is lying; a boy and a child look on from the other side; a basket of fish is beside the man; a trellis roof with vines shades the front of the cottage. Canvas, 17 by 14 in.

79 Portrait of A MAN.

G. N. MARTEN, ESQ. — **Gerbrand van den Eckhout.**

Half figure seated in front in an arm-chair, full face; black dress, white collar; his l. hand holds the string of his collar; his r. arm rests on the arm of the chair, and his r. hand holds his gloves; a ring is on the little finger of the l. hand; dark background. Signed. Canvas, 33½ by 24 in.

LENT BY — PAINTER.

80 LANDSCAPE AND FIGURES.

HON. MRS. BAILLIE HAMILTON. — **Albert Cuyp.**

Two men on horseback, the foremost on a white horse and wearing a blue cloak, are riding away along a road towards some ruins which are seen in the middle distance; a shepherd and sheep are on the roadside near the ruins at the foot of the steep hill which occupies the r. of the picture; other hills and a lake are in the far distance; cloudy sky. Signed, "A. Cuyp." Panel, 29 by 23 in.

81 INTERIOR OF A TAVERN.

LADY WALLACE. — **David Teniers.**

A party of four men, at a table covered with green cloth, on which are some cards; two of the men are seated, and one of them, whose hat hangs on the back of his chair, is counting out money on the table, while the others, one in a red coat and grey hat with feathers, look on; the host, in white cap and apron, is seen on the l., calculating the amount of the reckoning on a slate; on the r. is a grey cloak on a bench, and at the other end of the room several peasants are grouped round the fire. Signed, "D. Teniers." Panel, 16 by 21½ in.

82 LANDSCAPE.

THE EARL BROWNLOW. — **Jacob van Ruysdael.**

View of a group of houses on either side of a road which winds through the centre the picture; a woman is at the door of a house on the r.; on the road are a man and a dog; blue sky, with clouds. Canvas, 19¼ by 24 in.

83 THE COCK-FIGHT.

THE MARQUIS OF BUTE. — **Jan Steen.**

In a courtyard outside a house a group of twelve persons are watching a cock-fight; a boy in a yellow jacket holds the vanquished bird in his arms; beyond him a woman is turning round to speak to a man, and behind her another boy is stooping to look at the bird; an old man on the l. is holding out his hand, apparently demanding payment of a wager; beyond them a man, sitting under a tree, is laughing. Signed, "J. Steen" (J and S connected). Canvas, 31 by 47 in.

84 RIVER SCENE.

R. M. R. BURRELL, ESQ. — **Jan van Goyen.**

View looking across a wide river, with a spit of land, on which are houses, in the middle distance; shipping beyond, and buildings in the far distance; on the l. is a landing-place, at which two sailing boats are moored; in the r. foreground is a small boat, with several figures; cloudy sky. Signed and dated, "V. G. (connected), 1655." Panel, 14 by 20 in.

LENT BY — PAINTER.

85 LE BONNET BLANC.

CAPTAIN G. L. HOLFORD. — **David Teniers.**

Interior of a room; in the foreground a group of five men round a small table, two of whom are playing at cards; one, an old man wearing a dark-blue jacket, is seated on a tub chair, on the back of which hangs his white cap; his adversary, a younger man stripped to his shirt, sits on a bench opposite to him; behind the latter stands a man in a yellow jacket, and two others are on the farther side of the table, one leaning on his companion's shoulder; in the back part of the room are three men at a fire and a fourth going out at a door. Signed, "D. Teniers F.," and dated on a print on the wall, 1644. Panel, 19¼ by 25½ in.

86 DEATH OF HIPPOLYTUS.

THE EARL BROWNLOW. — **Rubens.**

In the foreground the body of Hippolytus, who has fallen out of his chariot; the affrighted horses are dashing against one another. Panel, 20 by 25 in.

87 INTERIOR, WITH PEASANTS.

LADY WALLACE. — **Adrian van Ostade.**

Interior of an inn; near a large window which is seen on the l., four men are sitting round a table, with a green cloth on it, and a tankard, a paper of tobacco, a board and knife, &c.; two of them, on the r., are conversing; one, in a white coat, holds a glass, the other, in fur cap and white apron, leans back in his chair; under the window is a man asleep, and another stands near him lighting his pipe; a dog lies in front of the table, and on a chair is a jug and a blue coat; in the back part of the room a woman is pouring out ale for three men at a table near another window. Signed, "A. V. Ostade" (A and V connected). Canvas, 17½ by 15 in.

88 LANDSCAPE AND CATTLE.

THE MARQUIS OF BUTE. — **Albert Cuyp.**

A meadow, with three cows lying down on a knoll; beyond them is seen a horse, while close beside them to r. stands a boy leaning on a stick; view of an open hilly country beyond; cloudy sky. Signed, "A. Cuyp." Panel, 23½ by 28½ in.

89 TOBIAS AND THE ANGEL.

THE CORPORATION OF GLASGOW. — **Rembrandt.**

Dark landscape; in the foreground Tobias sitting on the ground and the Angel standing over him with outspread wings, apparently pointing at the fish which is rising in a pool near them; Tobias has his dog beside him; buildings on the hill behind. Panel, 29½ by 26 in.

LENT BY | PAINTER.

90 THE VIOLONCELLO.

H.M. The Queen. **Gabriel Metsu.**
(From Buckingham Palace.)

Interior of a vestibule or inner hall; a gentleman in a green dress, large black hat with red feather, and red stockings, is sitting with his back to a harpsichord tuning a violoncello, and looking at a lady in a white satin skirt and pale red bodice, who is standing on some stairs to the r. and holding out a sheet of music to him; another gentleman, in black dress and large black hat, looks on through an arched window of a corridor above; a dog stands with its fore paws on the last step. Signed on the music, "G. Metsu." Canvas, 24½ by 18½ in.

91 INTERIOR OF A PUBLIC HOUSE.

H.M. The Queen. **Adrian van Ostade.**
(From Buckingham Palace.)

In the foreground five boors round a table; one on the l., in tall conical hat and blue apron, is standing up filling a pipe, the others are seated; the nearest man wears a blue coat; the one opposite him, in a red cap, has a can in one hand, and holds up a full glass with the other, apparently singing, and the one on the r. leans back puffing out smoke; a man and woman are in conversation in front of a fire in the background; a jug stands by the table, and two cards lie on the floor. Signed and dated on a board which hangs above a ladder stair on the l., "A. V. Ostade (A and V connected), 1665." Panel, 14 by 12½ in.

92 STUDY OF DOGS.

The Earl Brownlow. **Francis Snyders.**

Study of the heads and necks of two boar-hounds. Canvas, 17½ by 23 in.

93 CHRIST AND MARY MAGDALENE AT THE TOMB.

H.M. The Queen. **Rembrandt.**
(From Buckingham Palace.)

Christ as a gardener; on the right is the sepulchre overshadowed by dark foliage, to which lead four steps; two angels are sitting on the side of the tomb; Mary Magdalene, clad in a white garment and red mantle, is kneeling on the steps, her vase of ointment before her; she is turning round to look up at Christ Who stands behind her dressed in white with a broad straw hat, and holding in His r. hand a spade; on the l. two figures descending the hill; view of Jerusalem in the background; morning sky. Signed and dated, "Rembrandt f. 1638." Panel, 23½ by 19½ in.

94 LANDSCAPE: EARLY MORNING.

M. H. Colnaghi, Esq. **Aart van der Neer.**

View looking over a broad river which stretches away into the far distance towards the rising sun; in the foreground are a man, a woman, and a dog,

LENT BY — PAINTER.

and beyond them some cattle; a boy with a stick over his shoulder is coming from the direction of a cottage which is seen on the r. among some high trees which occupy the r. of the picture; a church spire rises among trees on the opposite bank of the river; dark clouds overhead; three-masted ship in the distance. Canvas, 31 by 25 in.

95 LANDSCAPE AND CATTLE.

THE MARQUIS OF BUTE. — **Albert Cuyp.**

View on a river; in the foreground a herd of five cattle, four of which are standing in the water, and a fifth is lying down on its margin, the one on the l. is drinking; two boats, one sailing, are on the river in the middle distance; a church is seen among trees on the opposite bank; evening sky, with clouds. Signed, "A. Cuyp." Panel, 23½ by 28½ in.

96 AN EQUESTRIAN PORTRAIT.

CHARLES L. EASTLAKE, ESQ. — **Ant Frans van der Meulen.**

Small full length of a young man, with fair hair, riding a gaily caparisoned horse; he wears a buff coat, with large white lace collar and gold embroidered scarf, high leather boots, and a large grey hat with red plumes; his r. hand holds a baton; wooded landscape seen in the background. Panel, 25 by 18 in.

97 SOLDIERS GAMBLING.

LADY WALLACE. — **David Teniers.**

The interior of a guard-room, the centre of which is occupied by a party of four men disposed round a table, gambling; one, in a buff coat, a red sash, and a drab hat with feather, is sitting with his back to the spectator; another wears a fur-trimmed cap and grey jacket, while a third, seated opposite, has on a helmet; they are watching a young man in a purple dress, who is about to cast the dice from his hand; a red coat, a helmet, and some armour are near them; and on the l. two men are conversing near a fire; through a doorway in the back of the room is seen an angel delivering St. Peter from prison. Signed, "D. Teniers F." Panel, 14 by 19½ in.

98 BOORS PLAYING BACKGAMMON.

THE MARQUIS OF BUTE. — **Adrian van Ostade.**

Interior of a room; a group of three men round a table near a window, two of them playing backgammon; the one nearest the spectator, in a brown jacket and grey sleeves, with a red cap on his head, is standing up making a move in the game; his adversary sits opposite him, smoking a pipe and watching the move; the third figure stands on the further side of the table, opening his tobacco-box. Panel, 9 by 8 in. Signed and dated, "A. V. Ostade (A and V connected) 166–."

LENT BY — PAINTER.

99 RIVER SCENE: MORNING.

EXECUTORS OF THE LATE G. D. FRIPP, ESQ., M.D. — **Aart van der Neer.**

View looking across a river, with houses and trees on the farther bank; in the foreground three men in a boat pushing off, while a fourth man leans on his stick, watching them; the figure of another man is seen stooping down at the water's edge on the opposite side of the river; cloudy sky. Panel, 15½ by 26 in.

100 DOGS IN A BUTCHER'S SHOP.

MRS. JOHN TALLENT. — **Francis Snyders.**

Two dogs, one standing over the skinned head of an ox, and the other turning to snarl at a third dog, of which only the muzzle appears in the picture; the head of a fourth is seen near a bucket of water which stands near the ox's head. Canvas, 58 by 79 in.

101 Portrait of SASKIA.

SAMUEL S. JOSEPH, ESQ. — **Rembrandt.**

Saskia van Ulenburgh, the painter's first wife; b. 1612; m. Rembrandt, 1634; d. 1642.

Half figure to l., profile, red velvet low-cut dress; gold embroidered cloak; pearl necklace and earrings, gold necklace and cross, jewels in her hair; brown background. Signed, "Rembrant." Panel, 26 by 29¼ in., round corners.

102 RIVER SCENE: DAYLIGHT.

SAMUEL S. JOSEPH, ESQ. — **Aart van der Neer.**

Outskirts of a forest; a piece of water in the foreground, on the opposite side of which are houses among the trees; several figures, among them a man on a white horse; blue sky, with clouds. Panel, 10 by 14¼ in.

103 THE SCHOOLMASTER.

THE MARQUIS OF BUTE. — **Adrian van Ostade.**

Interior of a room; a schoolmaster, in a black gown and grey hat, seated in an arm-chair, with a table before him, hearing a boy say his lesson; the boy stands with his back to the spectator, and another boy, with a book in his hands, is beside him on the l. Signed and dated, "A. V. Ostade (A and V connected), 1655." Panel, 9 by 8 in.

104 THE FLIGHT INTO EGYPT.

THE EARL BROWNLOW. — **Rubens.**

Small full-length figures; the Virgin, with the Infant Saviour in her arms, is mounted on an ass which is led by an angel; another angel soars over their heads, bearing a lighted torch; St. Joseph follows behind; other angels are seen above; the moon shines through the trees of a wood through which they are passing. Panel, 19 by 25 in.

LENT BY — PAINTER.

105 INTERIOR, WITH FIGURES.

M. H. Colnaghi, Esq. — **Adrian van Ostade.**

Interior of a room; in the foreground a group of three figures; a man seated with his back to the spectator is offering a woman a glass of beer; another man stands by, holding a tankard; other figures seated and standing at a table in the background, among them a man playing a hurdy-gurdy; a boy crouches by the fire on the l. Signed and dated, "A. V. Ostade (A and V connected), 1653." Panel, 15¼ by 21½ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 106-142.

LENT BY — PAINTER.

106 Portrait of MISS CLOSE.

Rev. Sir F. L. Currie, Bart. — **George Romney.**

Elizabeth, daughter of John Close, Esq., of Easby, Yorkshire; m. 1789, Mark Currie, Esq.

Three-quarter figure, seated facing the spectator, her head slightly turned, to l.; white dress, with pink sash and bows; fair curling hair; her l. arm leans on a stone balustrade, her hands are joined on her lap; foliage and sky background. Canvas, 60 by 48 in.

107 Portrait of A MAN.

W. G. Rawlinson, Esq. — **Murillo.**

Full length, standing slightly to r., full face; black dress, with sleeves slashed with white, large falling white lace collar and white cuffs, white stockings, black shoes with bows; in his r. hand he holds his gloves, in the l. a hat; a cloak hangs over his l. arm; curtain and architectural background; sky seen through an opening to l. Canvas, 80½ by 42½ in.

108 Portrait of A MAN WITH A SWORD.

Captain G. L. Holford. — **Rembrandt.**

Half figure, standing in front, nearly full face; black dress, fur collar, black cap; long hair falling over his shoulders; a chain round his neck, with jewel; he holds the hilt of a sword with both his hands; dark background. Canvas, 39 by 34 in.

LENT BY — PAINTER

109 Portrait of THE BURGOMASTER TRIEST.

THE EARL BROWNLOW. — Van Dyck.

Burgomaster of Ghent; brother of Triest, Bishop of Ghent.

Three-quarter figure, standing to l., three-quarter face, looking towards the spectator; his l. hand rests on the back of a chair; black dress, black cloak, plain white collar and cuffs; on the thumb of his r. hand is a ring; architectural and curtain background; sky seen through columns to l. Canvas, 55½ by 44 in.

110 Portraits of THOMAS WENTWORTH, EARL OF CLEVELAND, HIS WIFE, SON, AND DAUGHTER.

THE EARL OF STRAFFORD. — Van Dyck.

Son of Henry, 3rd Lord Wentworth; b. 1591; created Earl of Cleveland 1625 by Charles I.; was captured at the battle of Worcester and imprisoned in the Tower; regained his honours at the Restoration; m. Anne, daughter of Sir John Crofts, of Saxmundham, the lady here represented; d. 1667; the daughter is Anne, afterwards Lady Lovelace, and the son is Thomas, Lord Wentworth, who died in his father's lifetime.

Four three-quarter figures; on the l. stands the Earl, in black dress, with sword, his l. hand grasping an order which hangs by a red ribbon round his neck; in front of him is seated the Countess, in a low white satin dress, holding a book and a watch in her r. hand; between them, resting his l. hand on the back of his mother's chair, stands Lord Wentworth, in armour, bareheaded; on the other side of the chair, and on the r. of the picture, stands Lady Anne, in a blue dress, caressing a dog; curtain and architectural background; clouds seen to l. Canvas, 60 by 97 in.

111 A MAN IN ARMOUR.

THE CORPORATION OF GLASGOW. — Rembrandt.

Half figure standing to l., profile, in armour, with helmet; his r. hand extended holds a lance; a scarlet cloak which is over his shoulders partially covers a circular shield which he carries on his l. arm; dark background. Signed, "Rembrandt f." Canvas, 53½ by 40½ in.

112 ECCE HOMO.

HON. MRS. BAILLIE HAMILTON. — Murillo.

Half-length figure of the Saviour, partially draped in red; His wrists bound together with cords; the reed in His r. hand, and the crown of thorns on His head; dark background. Panel, 33½ by 29 in. (arched top).

113 CHRIST AND ST. JOSEPH.

THE EARL OF STRAFFORD. — Murillo.

Full-length figures, larger than life; St. Joseph, in a dark-coloured robe and brown cloak, holds a lily in his l. hand and guides with his r. the Boy Christ, in a purple robe; above are floating boy angels; dark background. Canvas, 87 by 63 in.

LENT BY — PAINTER.

114 Portrait of A LADY.

CAPTAIN G. L. HOLFORD. — **Sustermans.**

Three-quarter figure of a young woman, standing to l., looking at the spectator; black dress, trimmed with gold lace, with wide open sleeves, stiff lace collar and lace cuffs; pearl earrings and necklace, and a pearl pin in her hair; her r. hand is pressed against her waist and holds a gold chain which is round her neck, her l. hand holds a lace handkerchief; dark background, with red curtain. Canvas, 52½ by 34½ in.

115 CHRIST HEALING THE PARALYTIC.

THE EARL BROWNLOW. — **Tintoretto.**

Interior of a colonnade, with marble columns, crowded with figures; Christ is seen in the centre curing the paralytic, and to the l. is a figure carrying a bed. Sketch for the large picture in the church of San Rocco at Venice. Canvas, 41½ by 73½ in.

116 THE CAMPAGNA, ROME.

THE BARONESS BURDETT-COUTTS. — **Nicholas Poussin.**

In the foreground, on some broken ground, under the shade of two large trees, which occupy the l. of the picture, are two figures of a man and a woman seated; on the r. is seen a river, and beyond it a mountainous country, with buildings; cloudy sky. Canvas, 36½ by 50½ in.

117 HOLY FAMILY.

THE EARL OF STRAFFORD. — **Titian.**

Full-length figure, half life-size, of the Virgin seated under a tree, with the Child on her lap; He is in the act of taking a scroll from the infant St. John, who is being brought up to him by St. Elizabeth; behind the Virgin is seated St. Joseph leaning on a stick, and Zacharias sits on the r., pointing to an open book held by an angel; mountainous landscape and buildings in the background. Canvas, 60 by 90 in.

118 A VIRTUOSO.

THE EARL OF STRAFFORD. — **Parmigiano.**

Half figure of a man, in a four-cornered black cap and black fur-lined robe, seated at a table, holding a book in his l. hand; on the table are some coins, and a small bronze figure; behind him is a bas-relief; a landscape is seen through an open window in the background. Panel, 35 by 25 in.

LENT BY — PAINTER.

119 THE ADULTERESS BROUGHT BEFORE CHRIST.

THE CORPORATION OF GLASGOW. **Giorgione.**

Composition of eight figures, half life-size; in the centre Christ is seated, stretching out His r. hand to check two of the accusers, one an old man and the other a young one, who are bringing the woman before Him; two other figures are seen on the extreme r., while on the l. are a man in armour and a priest; landscape, with trees and sheep, seen through an opening to r. Canvas, 54 by 71 in.

120 "TITIAN'S SCHOOLMASTER."

THE DUKE OF SUTHERLAND. **Giambattista Moroni.**

Three-quarter figure, less than life-size, of an elderly man seated to l. in a chair, turning round looking at the spectator, three-quarter face; black dress, with small square black cap and white collar; his l. arm rests on the arm of the chair, his r. hand holds a book, with the forefinger between the leaves; grey background. Canvas, 38 by 29 in.

121 DIANA AND ACTÆON.

THE EARL BROWNLOW. **Titian.**

The scene is in a wooded landscape, through which runs a stream; on the l. the figure of Diana is seen advancing, holding a bow, from which she has just discharged an arrow at Actæon, who is seen on the r. attacked by hounds and is throwing up his l. arm and falling backwards. Canvas, 69 by 77½ in.

122 ST. JOHN AT PATMOS.

THE EARL OF STRAFFORD. **Nicholas Poussin.**

A landscape, with a river in the foreground; ruined buildings and hills beyond; dark foliage and rocky height to l.; on the near side of the river, St. John seated among some ruins, and the angel standing by him holding book which rests on the knees of St. John. Canvas, 38 by 50½ in.

123 Portrait of A LADY.

THE EARL OF STRAFFORD. **Giorgione.**

Half figure of a young woman, standing in front, full face; red skirt and low-cut bodice, white figured sleeves with small puffs, striped apron; pearl necklace and jewel; her r. hand holds a book, her l. rests upon her hip. Canvas, 38 by 30 in.

124 ST. BARBARA BEARING THE CHALICE.

THE COUNTESS BROWNLOW. **Veronese.**

Small three-quarter figure of the saint, standing to r., looking down, with her head turned towards the spectator, holding the chalice in her l. hand; long fair hair falling over her shoulders; a jewelled ornament in her hair; she holds up her robe with the r. hand; sky background. Canvas, 38 by 27½ in.

LENT BY PAINTER.

125 Portrait of A MAN.

THE EARL BROWNLOW. **Rembrandt.**

Said to be that of Peter Cornelius Van Hooft, the celebrated poet and historian, a friend of Rembrandt; born at Amsterdam in 1581; d. 1647. Three-quarter figure, standing to l., facing the spectator, his l. hand on his hip, his r. hand resting on a bust of Homer, whose works he is said to have translated; black dress, with loose white sleeves, large black hat; a heavy gold chain, with an order attached, hangs from his shoulder; dark background. Signed and dated, "Rembrandt f. 1653." Canvas, 55 by 52¼ in.

126 Portrait of CHARLES RICH, EARL OF WARWICK.

HON. MRS. BAILLIE HAMILTON. **Van Dyck.**

2nd son of Robert Rich, 2nd Earl of Warwick; he succeeded his brother as 4th Earl 1659; d. 1673. Full length, standing in front, head turned slightly to l.; white satin doublet, scarlet hose, and scarlet cloak hanging from the l. shoulder, pink stockings, white shoes, and wide white lace collar; he holds a black hat in his r. hand, his l. hand is gloved; his armour lies on the ground; dark rocks and a curtain occupy most of the background; to l. is seen a naval engagement. Canvas, 82½ by 49¼ in.

127 Portraits of A LADY AND CHILD.

THE EARL BROWNLOW. **Van Dyck.**

Three-quarter figure of a lady, seated to l., three-quarter face, looking towards the spectator; the child is seated on her lap, stretching out its hands, and wears a felt hat with feather, and a violet dress; the mother is dressed in black, with a gold brocade stomacher, and stiff wide ruff round her neck; her l. hand, with jewelled bracelet, rests on her lap, the r. clasps the child; curtain and landscape background. Canvas, 50½ by 41 in.

128 THE DAUGHTER OF HERODIAS.

HON. MRS. BAILLIE HAMILTON. **Rubens.**

Herod, seated at the head of a banqueting-table, gazes with horror at the head of St. John the Baptist, which the daughter of Herodias has just placed in a dish on the table and is in the act of uncovering; Herodias, seated by Herod's side, pulls the dish nearer to them, and points to the blood-stained features with a fork; near her a waiting-maid, holding a plate, looks laughingly on, and a cowled figure seated on her r. is watching the dish being uncovered; the other guests are rising from their seats with various expressions depicted on their countenances; behind the daughter of Herodias is a page playing with a monkey; beyond the banqueting-table in the background are guards and attendants, one a negro bearing in a basket of fruit, another a pheasant on a dish. Canvas, 80 by 105 in.

LENT BY — PAINTER.

129 Portrait of A MAN.

THE EARL BROWNLOW. — **Van Dyck.**

Three-quarter figure, seated facing the spectator, slightly turned to r., full face; he wears a fur-trimmed gown and black satin dress under it, with white cuffs and wide stiff ruff; his r. arm rests on the arm of a chair, his l. hand holds a paper; red curtain and architectural background. Canvas, 45 by 38¼ in.

130 Portrait of WILLIAM VILLIERS, VISCOUNT GRANDISON.

ARTHUR KAY, ESQ. — **Van Dyck.**

Son of Sir Edward Villiers, succeeded his great-uncle, Sir Oliver St. John, in 1630, as 2nd Viscount Grandison; d. 1643, of a wound received at the siege of Bristol.

Full length of a young man, standing in front, with his head turned slightly to l.; buff doublet with slashed sleeves, scarlet hose embroidered with gold, a scarlet cloak hangs over his l. arm; large lace falling collar and lace cuffs; in his r. hand he holds a large black hat with coloured feathers, his l. elbow rests on a rock; armour on the ground; rocks behind him; landscape in the distance to l. Canvas, 80 by 48 in.

131 THE FLIGHT INTO EGYPT.

THE EARL OF STRAFFORD. — **Murillo.**

In the centre of the picture is the Virgin, seated beneath a tree and looking down at the Child on her lap; on the r. appears St. Joseph, leading a donkey; on the l. are two little angels, others appear above; hilly landscape on l. Canvas, 59 by 59 in.

132 Portrait of MRS. RATTRAY.

CAPTAIN THE HON. JOHN M. YORKE, R.N. — **George Romney.**

Wife of James Rattray, Esq., of Atherston, and grandmother of the 4th Earl of Hardwicke.

Half figure seated in front, head turned to r.; black bodice, with gold buttons, white skirt, and white kerchief; mass of curled and powdered hair, with a veil round it; sky background. Canvas, 29¼ by 24½ in.

133 COLUMBUS AT THE CONVENT OF LA RABIDA.

CAPTAIN G. L. HOLFORD. — **Sir David Wilkie, R.A.**

Interior of a room; Columbus seated at a table, on which are some maps, with compasses in his r. hand, explaining his scheme to Juan Perez de Marchena, the Prior of the convent, who sits on his r.; on the l. is Garcia Fernandez, the physician, of Palos, leaning over the table looking at the map, and behind the latter stands the sea-captain Martin Alonzo Pinzon; beside Columbus is his son Diego, with a dog; dark background. Signed and dated, "David Wilkie p^t., 1835." Canvas, 57½ by 74 in.

LENT BY — PAINTER.

134 SALISBURY CATHEDRAL.

E. L. Raphael, Esq. — John Constable, R.A.

In the foreground are some large trees meeting overhead, through which is seen the spire of the cathedral; blue sky, with clouds. Canvas, 29 by 35¼ in.

135 Portrait of LADY KENT.

Sir John H. Thorold, Bart. — Sir Joshua Reynolds, P.R.A.

Mary, daughter of Thomas Wadsworth; m. Sir Charles Kent, Bart.; d. 1817. For portraits of her daughters see No. 13.

Full length, seated in front on the ground, head turned to r., three-quarter face; fair hair, dressed on the top of her head with muslin and pearls, and falling in curls on her neck; white dress, open in front, and fastened with a jewel; her r. arm rests upon a rock, over which is thrown her mantle; in her l. hand she holds the end of a gold sash which is round her waist; landscape background. Canvas, 49 by 39 in.

136 Portrait of LADY GLENORCHY.

Hon. Mrs. Baillie Hamilton. — Thomas Gainsborough, R.A.

Willielma, daughter of William Maxwell, Esq.; m. 1761, John, Lord Glenorchy, son of the 3rd Earl of Breadalbane.

Half figure to r., head turned towards the spectator, nearly full face; green brocaded dress with black lace, lace cap fastened with black lace under the chin, lace collar, jewelled earrings; brown background. Painted in an oval. Canvas, 29¼ by 24 in.

137 THE FESTIVAL UPON THE OPENING OF THE VINTAGE OF MACON.

The Earl of Yarborough. — J. M. W. Turner, R.A.

View looking over a bend of the river Saône between Châlons and Mâcon; a bridge crosses the river in the middle distance; in the r. foreground are a group of people dancing under high trees. Painted 1803. Canvas, 57 by 93 in.

138 Portrait of MISS CLARGES.

E. L. Raphael, Esq. — Thomas Gainsborough, R.A.

Daughter of Sir Thomas Clarges.

Bust to l., showing the r. hand, full face; white low-necked dress, with greenish mantle, and roses at the bosom; string of pearls round her neck, black velvet bracelet; brown background. Canvas, 28¼ by 23¼ in. (oval)

LENT BY PAINTER

139 LADY RUSSELL HOLDING UP HER CHILD TO A GLASS.

SIR GEORGE RUSSELL, BART., M.P. **George Romney.**

Anna Barbara, daughter of Sir Charles Whitworth; m. 1782, Henry Russell, Esq., afterwards created a baronet; d. 1814. Her son Henry, b. 1783, was British representative at the Court of Hyderabad; d. 1852.

Three-quarter figure seated to r. at a table, head turned towards the spectator, three-quarter face; in green dress with white collar; fair curling hair; her r. hand holds the sash of the child who is standing on the table with his back turned to the spectator, looking at himself in the glass; he is dressed in white, with blue sash. Canvas, 56¼ by 43 in.

140 THE WOOD-CUTTERS.

E. L. RAPHAEL, ESQ. **John Crome.**

Interior of a wood; in the foreground are two wood-cutters, one in the act of striking with his axe, the other facing the spectator; other figures beyond; through an opening in the trees is seen a distant landscape; cloudy sky. Canvas, 27¼ by 35½ in.

141 CUPID AND PSYCHE.

THE BARONESS BURDETT-COUTTS. **Sir Joshua Reynolds, P.R.A.**

Nude figure of Cupid lying asleep on a couch; on the l., Psyche, nude to the waist, with yellow drapery round her, and holding up a lamp in her r. hand, kneels gazing at him; dark background, the moon seen through an opening on the r. Canvas, 55 by 66½ in.

142 Portrait of JAMES COUTTS, ESQ.

THE BARONESS BURDETT-COUTTS. **Sir Joshua Reynolds, P.R.A.**

Son of John Coutts, Esq.; one of the founders of the banking house of Coutts & Co.

Bust to l., head turned back to r., three-quarter face; violet coat, with a red cloak thrown round the shoulders, lace frill; dark background. Painted 1772–3. Painted in an oval. Panel, 29 by 24 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 143-178.

LENT BY — PAINTER.

143 Portrait of MAXIMILIAN SFORZA.

CAPTAIN G. L. HOLFORD. — **Bramantino.**

Son of Ludovico Sforza, Duke of Milan.

Half figure standing facing the spectator, with head turned to l., three-quarter face; black dress with embroidered edge, black cloak trimmed with fur, black cap with medallion, on which is a winged bull in relief; gold chain and cord round his neck; his l. hand holds a pomander in front of him; curtain and sky background. In front of him is a ledge on which is the date 1520 on a label. Panel, 26¼ by 20 in.

144 Portrait of A VENETIAN ADMIRAL.

THE EARL BROWNLOW. — **Veronese.**

Three-quarter figure standing to l., three-quarter face, bearded, bare-headed; in chain armour, over which is an embroidered surcoat, scarlet hose; his r. hand holds a baton, and his l. rests on his helmet, which is on a table beside him; curtain background; through an opening in a broken wall on the l. is seen a portion of the arsenal at Venice, and the sea beyond. Canvas, 54 by 42 in.

145 Portrait of A YOUNG MAN.

CHARLES L. EASTLAKE, ESQ. — **Tuscan School (16th Cent.).**

Half figure, less than life-size, standing in front, full face; long brown hair; black dress, with dark cloak over it tied with a cord in front, black cap; in his hands, of which the l. is gloved, he holds a letter or scroll inscribed "Dn°. Vangelista de' Scappi"; hilly landscape and sky background. Canvas, 20¼ by 17 in.

146 Portrait of SIGISMUNDO MALATESTA.

WILLIAM DRURY-LOWE, ESQ. — **Piero della Francesca.**

Natural son of Pandolfo Malatesta, Lord of Rimini; succeeded his brother Galeotto.

Small bust seen in profile to l.; crimson cap; long fair hair; black dress; blue background. Panel, 11 by 8 in.

LENT BY — PAINTER.

147 HOLY FAMILY.

R. H. Benson, Esq. — **Girolamo Romanino.**

Small three-quarter figure of the Virgin seated to r., holding the Infant Saviour in her arms; St. Joseph leans over her on the l.; the Child is represented in the act of blessing two kneeling figures of a man and woman, probably the donor and his wife, who are seen on the r.; landscape background. Panel, 17½ by 22 in.

148 MARTYRDOM OF ST. CATHERINE.

Ludwig Mond, Esq. — **School of Giotto.**

Scene outside the walls of a town, with mountains in the distance; the saint is kneeling, with bent head and clasped hands; the executioner stands on the l., holding his sword high above his head with both hands; on the r., at the gate of the town, a group of figures, with others behind; gold sky. Panel, 16 by 25 in.

149 Portraits of COUNT FRANCESCO SASSETTI AND HIS SON.

R. H. Benson, Esq. — **Domenico Ghirlandaio.**

Ghirlandaio executed a fresco of Count Sassetti and his wife in the Sassetti chapel in S. Trinità at Florence.

Half figures, smaller than life-size; Count Sassetti seated in front, full face, eyes looking downwards; he wears a red fur-trimmed gown, fastened round the waist with a black cord, to which is attached a pouch, and a crimson skull-cap; his r. hand rests on the arm of the chair; on the r. his son stands looking up at him, with hands clasped, and seen in profile; grey brocaded dress trimmed with white fur, dark-green slashed under-sleeves, scarlet cap; through a window behind is seen the sea and mountainous landscape, with buildings. On the top of the window frame is an inscription, of which the words "FRANCISCUS SAXETTUS THEODORUS" may be deciphered. Panel, 29½ by 20½ in.

150 Portrait of RAPHAEL.

Hon. Mrs. Baillie Hamilton. — **Giovanni Santi.**

The great painter; b. at Urbino, 1483; d. at Rome, 1520.

Bust to l., profile; long fair hair; red embroidered dress; dark background. On a ledge in front of him is the following inscription:—"Raffaello Sanzi d' anni sei nato 6 Apr 1483 Sanzi Padre Dipinse." Panel, 16 by 10¼ in.

LENT BY — PAINTER.

151 HOLY FAMILY.

LUDWIG MOND, ESQ. — **Mantegna.**

Full-length figure of the Infant Saviour standing in the middle of the picture, draped in a thin white garment; in the l. hand He holds a crystal globe, surmounted by a jewel, and in the r. a sprig of myrtle; on the l. stands the infant St. John; he is pointing to the Infant Saviour with his r. hand, and in his l. is a ribbon, with the inscription, "Ecce Agnus Dei"; on the r. is seen the head of the Virgin, who kneels in adoration, with a book in her l. hand, and a sprig of myrtle in her r.; St. Joseph is seen behind her; the background is an orange tree, with blossoms and fruit. Canvas, 27½ by 19¼ in.

152 CHRIST IN THE GARDEN OF GETHSEMANE.

THE BARONESS BURDETT-COUTTS. — **Raphael.**

Four small full-length figures; in the foreground two disciples, seated on the ground, asleep; behind them the figure of the Saviour, kneeling to r., with hands clasped; the third disciple lies on a bank beyond on the l.; on the r. an angel appears in the sky bearing the cup; rocky mound on the right; a tree in the centre. One of the five pictures that formed the predella of the "Madonna of Sant' Antonio." Panel, 9½ by 11 in.

153 ST. PETER AND ST. JOHN.

MISS HENRIETTE HERTZ. — **Girolamo dai Libri.**

Two small full-length figures, each in a landscape; the one on the l. represents St. Peter, standing to r., looking towards the spectator; he holds a book and two keys, and wears a red robe, with yellow mantle, and sandals on his feet; the other represents St. John, standing to l., in profile, reading a book, which he holds with both hands; he wears a red robe and blue mantle, and is barefooted. Two pictures in one frame. Panel (each), 30 by 13 in.

154 Portrait of A BOY.

CAPTAIN G. L. HOLFORD. — **Giovanni Bellini**

Small bust facing the spectator, with head turned slightly to r.; long fair hair; dark dress; dark background. On a marble ledge in front of him is the following inscription, "Opus Bellini Joannis Veneti NONALITER." Panel, 15 by 9 in.

155 ST. GEORGE.

CAPTAIN G. L. HOLFORD. — **Spanish School (early).**

Small full-length figure of the saint, with nimbus, standing in front, in armour, wearing a red mantle with jewelled clasp; he is holding in his r. hand his lance, which has a pennon with a red cross on it; his l. hand rests on his shield, which also has a red cross; the dead dragon is lying coiled round his feet; dark background. Panel, 31 by 15½ in.

LENT BY — PAINTER.

156 HOLY FAMILY.

DR. J. P. RICHTER. — **Bonifazio Veronese.**

Small full-length figures; in the centre is the Virgin seated under some trees with the Infant Christ in her lap; opposite her on the r. is St. Elizabeth holding up the Infant St. John; on the l. St. Joseph seated; landscape in the background. Panel, 28 by 39 in.

157 HEAD OF ST. JOHN ON A CHARGER.

WILLIAM DRURY-LOWE, ESQ. — **Italian School.**

The charger is placed on a transparent cloth which lies on a marble ledge; on it the head of St. John the Baptist is turned to the l. Panel, 18 by 15 in.

158 ADORATION OF THE SHEPHERDS.

CAPTAIN G. L. HOLFORD. — **Bonifazio Veronese.**

Full-length figure of the Virgin, seated among ruins, holding the Child on a cushion on her lap; on the l. St. Joseph sits leaning over them; on the r. two shepherds kneel in adoration; a lamb with its legs tied lies beside them; child angels above; landscape with buildings seen to r. Panel, 45 by 59 in.

159 HEAD OF A MAN.

WILLIAM DRURY-LOWE, ESQ. — **Domenico Ghirlandaio.**

Bust to r., three-quarter face; dark hair; red cap, black dress, with red surcoat; hilly landscape seen in the distance. Panel, 17½ by 13 in.

160 FLYING ANGEL.

THE COUNTESS BROWNLOW. — **Masaccio.**

Small full-length figure of an angel flying with outspread wings, head bent down, looking down on the earth, hands folded; pink drapery; dark-blue sky background, with summits of trees below. Panel, 17 by 24 in.

161 ADORATION OF THE SHEPHERDS.

THE EARL BROWNLOW. — **Giovanni Bellini.**

The scene is laid in a stable-yard; in front of a cowshed the Virgin is kneeling in adoration over the Infant Saviour, Who lies asleep in a wicker cradle; behind Him is St. Joseph seated, with hands folded; the ox and the ass are seen in the background; on the r. is a shepherd in a russet coat kneeling with his hands crossed, and near him is a basket of eggs and two dead pigeons; farther to the r. a young boy is approaching with a long staff over his shoulder and his hat in his l. hand; before him is a greyhound; in the upper l. hand corner is seen an angel descending, and on the r. through the open door of the yard is seen a mountainous landscape with a castle. Canvas, 48 by 82 in.

LENT BY — PAINTER.

162 CHRIST BEARING THE CROSS.

WILLIAM DRURY-LOWE, ESQ. — **Italian School (15th Cent.).**

Small half figure to l., head turned towards the spectator, both hands clasped on the cross, which is carried on the r. shoulder; white robe and red mantle; in the distance are some small figures; blue sky. Panel, 19 by 22 in.

163 HEAD OF A WOMAN.

WILLIAM DRURY-LOWE, ESQ. — **Domenico Ghirlandaio.**

Bust to l., profile; fair hair; brown dress, with white lace; gold chain round her neck; two columns in the background, and some shelves on which are a book, a necklace and a flask; landscape seen through an opening on the l. Panel, 18 by 13 in.

164 VIRGIN AND CHILD, WITH SAINTS.

WILLIAM DRURY-LOWE, ESQ. — **Perugino.**

Three-quarter figures less than life-size; the Virgin seated in the centre facing the spectator, with the nude figure of the Infant standing on her knee with r. hand raised, and holding a globe in the l.; on the l. St. Jerome reading a book, behind him St. Nicholas of Tolentino; on the r. St. Catherine, and on the extreme r. a bishop in adoration; dark background. Canvas, 47½ by 45½ in.

165 WARRIORS DEPARTING FOR BATTLE.

CHARLES L. EASTLAKE, ESQ. — **Michele da Verona.**

In the foreground a group of warriors on horseback, armed with lances, who are taking leave of their wives; three others are seen in the middle distance; beyond is a mountainous landscape. Canvas, 39 by 28½ in.

166 Portrait of A MAN.

CAPTAIN G. L. HOLFORD. — **School of Holbein.**

Bust, half life-size, slightly to l., three-quarter face, looking towards the spectator, dressed in black, with high-standing collar and flat black cap; grey background. Panel, 17 by 15 in.

167 VIRGIN AND CHILD ENTHRONED, WITH TWO SAINTS.

HON. MRS. BAILLIE HAMILTON. — **Flemish School.**

Small full-length figures; the Virgin seated facing the spectator, with the Infant on her lap; she holds a fig in her r. hand, which she appears to be handing to a crowned female saint on her r., who leans upon a sword; on the r. of the throne is another female saint, crowned, who is turning over the leaves of a book; on the r., in the foreground, is a table with white cloth, on which is a metal plate with fruit, a loaf of bread, and a glass of wine. Panel, 18½ by 14½ in.

LENT BY — PAINTER.

168 ST. CATHERINE.

LADY LILFORD. — **German School.**

Three-quarter figure, half life-size, seated to r., looking down at a ring which she holds in her r. hand; her l. hand holds the hilt of a naked sword; she wears a scarlet brocaded bodice, with loose blue and pink sleeves; a dark-green mantle worn over her l. shoulder covers her knees; on her head is a crimson coif, with gold ornaments; landscape background. Part of a triptych representing the Marriage of St. Catherine. Canvas, 40½ by 14 in.

169 HOLY FAMILY.

CAPTAIN G. L. HOLFORD. — **The Master of the Death of the Virgin.**

Three-quarter figure, half life-size, of the Virgin on the r., with the Infant in her arms; He is clothed in a transparent garment, and is playing with an amber necklace which encircles His shoulders; on the l. St. Joseph, in a large straw hat, is reading a roll of manuscript; in the foreground is a table, with a green cloth, on which stands a covered glass goblet of wine, a folded napkin, an orange, &c.; landscape seen through an opening to l. Panel, 28 by 21 in.

170 A TRIPTYCH.

THE EARL BROWNLOW. — **Martin Schongauer.**

The centre compartment represents the Crucifixion. In the foreground, on the l. are the Virgin, the holy women, St. John, and a monk, on the r. a group of figures, some on horseback; in the middle distance, on the l. is represented the Procession to Calvary, and on the r. the Agony in the Garden and the Approach of the Betrayer; farther back, in the centre of the picture, a group of women; and near them, on the l., hanging on a tree, is the figure of Judas.

The left wing represents the Procession to Calvary. The figure of Christ is seen on the l., led by two men, descending some steps; His wrists are bound with cords; in the foreground is a man astride of the cross; on the r. a female figure weeping; in the distance are the two malefactors stripped for execution, and beyond them horsemen, armed with spears, passing through the city gate; from a building on the l. a man is blowing a trumpet.

The right wing represents the Descent from the Cross. In the foreground is St. John kneeling with the holy women; the body of the Saviour is being lowered from the cross, and is being received by a woman and a man; in the foreground to the l. is represented a woman stretching out her hands; farther back in the distance on the l. are two figures riding away; and on the r. two men.

Panel (centre), 38½ by 41 in.; sides (each), 40½ by 20 in.

LENT BY PAINTER.

171 ST. VICTOR.

THE CORPORATION OF GLASGOW. **Hugo van der Goes**

Small three-quarter figure of the saint standing to l., holding a lance and shield in his r. hand; he is in armour, bareheaded, with laurel wreath; he wears a crimson cloak trimmed with fur, and white leather gloves; below his cuirass is a blue velvet tunic and scarlet kilt; his l. hand rests on the shoulder of the donor, an ecclesiastic, who kneels beside him, with hands clasped, in a rich cope of crimson velvet brocaded with gold; the crimson pennon of the saint floats above his head to the r.; landscape background. Panel, 22 by 18 in.

172 THE VIRGIN BY THE FOUNTAIN.

THE CORPORATION OF GLASGOW. **Mabuse.**

Small full-length figure of the Virgin, seated, in a garden near a fountain, holding the Infant Saviour on her lap, and offering Him the breast; He is wrapped round with a white cloth; she has long wavy hair which falls over her shoulders; at her feet is an open book of devotions; behind is a large castle, with a wide flight of steps leading down to the garden; a tall tree is behind the Virgin, and in the distance is seen a hilly country and a river, with a castle on its banks. Panel, 40 by 32 in.

173 Portrait of A MAN.

CAPTAIN G. L. HOLFORD. **Mabuse.**

Half figure to l., less than life-size, nearly full face, dressed in black, with wide fur collar and black cap fastened under his neck with a string; his hands rest on a table in front of him; a gold chain is round his neck; in the background is a window, through which is seen the sky. Panel, 25 by 19 in. (arched top).

174 Portrait of ROBERT DUDLEY, EARL OF LEICESTER.

LADY WALLACE. **Sir Antonio More**

Son of Dudley, Duke of Northumberland; b. about 1532; was Master of the Horse to Queen Elizabeth, who created him Earl of Leicester; was accused of many crimes, among others of the murder of Amy Robsart, his wife; d. 1588.

Half figure to r., three-quarter face; black jewelled cap with brown feathers, richly embroidered doublet sewn with pearls, white ruff; chain with pearls twice round the neck, with a jewel attached; r. hand on a helmet, l. hand on sword-hilt; dark background. Inscribed on the sword-hilt, "Ætatis 28, 15**." Panel, 35½ by 28 in.

LENT BY — PAINTER.

175 Portrait of WILLIAM GRESHAM, OF TITSEY.

GRANVILLE W. G. LEVESON-GOWER, ESQ. — **Cornelius Ketel.**

Eldest son of Sir John Gresham, Lord Mayor of London 1547, and first cousin of Sir Thomas Gresham; b. 1522; Sheriff of Surrey and Sussex, 1564 and 1567; d. 1579.

Half figure standing to r., three-quarter face, looking at the spectator; black dress, black cap, small ruff, hands clasped; dark background. Inscribed in the l. top corner, "A° DÑI 1579, ætatis 58," and on the other side, "Mon espoir en Dieu." Signed, "C. K. (connected) F." Panel, 39¼ by 30 in.

176 Portrait of SIR THOMAS GRESHAM.

THE GRESHAM COMMITTEE. — **School of Holbein.**

Younger son of Sir Richard Gresham, Lord Mayor of London 1537; b. 1519; founder of the Royal Exchange and Gresham College; employed as financial agent under Edward VI., Mary, and Elizabeth; knighted by Elizabeth in 1559; a member of the Mercers' Company; d. 1579.

Full length, standing in front, three-quarter face to l.; black cap, black coat, cloak, and hose; white lace collar; gloves in r. hand; ring on forefinger of l. hand; a skull is on the pavement to l.; architectural background. Inscribed, "1544, THOMAS GRESHAM, 26 A. G., LOVE, SERVE, AND OBEI, T. G." Beneath the date and year of age is the merchant's stamp, with which Gresham's goods were marked. Panel, 71 by 42 in.

177 Portrait of SIR THOMAS GRESHAM.

GRANVILLE W. G. LEVESON-GOWER, ESQ. — **Sir Antonio More.**

Three-quarter figure, seated to r. in an arm-chair, three-quarter face, looking at the spectator; in black, with black cap and small ruff; holding his gloves in his r. hand; on the l. forefinger is a ring; dark background. Panel, 45 by 32½ in.

178 Portrait of AMBROSE DUDLEY, EARL OF WARWICK.

LADY WALLACE. — **Peter Pourbus.**

Brother of Robert Dudley, Earl of Leicester (No. 174); b. 1530; created Earl of Warwick, 1561; defended Havre, where he received an incurable wound from a poisoned bullet; d. 1589.

Half figure to l., three-quarter face; black jewelled cap, brown doublet, black fur-lined cloak, black velvet ribbon round his neck, with jewel attached; his r. hand grasps a bundle of papers, his l. is on his sword; a ring is on the forefinger of each hand. Wrongly inscribed on r. top corner, beneath a coronet, "Ætatis 54, 1572. Robertus Co: Leicestriæ." Panel, 34 by 24 in.

BLACK AND WHITE ROOM.

WATER COLOUR DRAWINGS—Nos. 1-29.

BY

WILLIAM BLAKE.

The following twenty-nine Sketches form part of a series of ninety-eight illustrations of the 'Divina Commedia' of Dante, executed by WILLIAM BLAKE in 1825 and 1826, for the late John Linnell, the landscape painter. They are lent by THE LINNELL FAMILY.

1 THE GATE OF HELL. *Inferno*, canto iii.

Dante, following Virgil, comes to the gate of Hell. After having read the dreadful words that are written thereon,

"Lasciate ogni speranza voi che 'ntrate,"

they both enter.

2 THE VESTIBULE OF HELL, AND THE SOULS MUSTERING TO CROSS THE ACHERON. *Inferno*, canto iii.

Pursuing their way, they arrive at the river Acheron, and there find the old ferryman, Charon, who takes the spirits over to the opposite shore.

3 MINOS. *Inferno*, canto v.

Crossing into the second circle of Hell, Dante at the entrance beholds Minos, the infernal judge, by whom he is admonished to beware how he enters those regions.

4 The Circle of the Lustful. *Inferno*, canto v.

Here Dante witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these he meets with Francesca di Rimini, through pity at whose sad tale he falls fainting to the ground. Engraved.

5 Cerberus—the Circle of the Gluttons. *Inferno*, canto vi.

On his recovery Dante finds himself in the third circle, where the gluttonous are punished. Their torment is to lie in the mire under a continual and heavy storm of hail, snow, and discoloured water; Cerberus meanwhile barking over them with his threefold throat, and rending them piecemeal.

6 The Stygian Lake, with the Souls of the Prodigal and the Avaricious fighting. *Inferno*, canto viii.

Dante descends into the fourth circle, where one doom awaits the prodigal and the avaricious, viz. to meet in direful conflict, rolling great weights against each other with mutual upbraidings.

7 The Gorgon Head and the Angel opening the Gate of Dis. *Inferno*, canto ix.

Dante, by the help of an Angel, enters the city of Dis, wherein he discovers that the heretics are punished in tombs, burning with intense fire.

8 The Minotaur. *Inferno*, canto xii.

Descending by a very rugged way into the seventh circle, where the violent are punished, Dante and his leader find it guarded by the Minotaur, whose fury being pacified by Virgil, they step downwards from crag to crag.

9 Geryon conveying Dante and Virgil downwards. *Inferno*, canto xvii.

The monster Geryon, on whose back Dante and Virgil descend into the eighth circle.

10 The Simoniac Pope (Nicholas the Third). *Inferno*, canto xix.

They come to the third gulf, wherein are punished those who have been guilty of simony. These are fixed with the head downwards in certain apertures, so that no more of them than the legs appears without, and on the soles of their feet are seen burning flames. At the bottom of the gulf they find Pope Nicholas the Third.

11 Dante and Virgil escaping from the Devil. *Inferno*, canto xxiii.

The enraged demons pursue Dante, but he is preserved from them by Virgil.

12 The Chasm with the Thieves and Serpents. *Inferno*, canto xxv.

The sacrilegious Fucci vents his fury in blasphemy, and is seized by serpents.

13 The Six-footed Serpent attacking Agnolo Brunelleschi. *Inferno*, canto xxv.

Dante meets the spirits of three of his countrymen, one of whom, Agnolo Brunelleschi, is attacked by a six-footed serpent. Engraved.

14 The Serpent attacking Buoso Donati. *Inferno*, canto xxv.

Dante witnesses another of his countrymen, Buoso Donati, being attacked by a serpent. Engraved.

15 The Chasm with the Schismatics and Sowers of Discord. *Inferno*, canto xxviii.

They arrive in the ninth gulf, where the sowers of scandal, schismatics, and heretics are seen with their limbs miserably maimed or divided in different ways. Among others the poet finds here Mosca de' Lamberti and Bertrand de Born.

16 The Pit of Disease. *Inferno*, canto xxix.

Descending the rock that bounds the last of the compartments into which the eighth circle is divided, Dante and Virgil behold the spirits who are afflicted by various plagues and diseases. Engraved.

17 The Primeval Giants sunk in the Soil. *Inferno*, canto xxxi.

The two poets enter the ninth circle, which is encompassed by giants sunk in the soil.

18 Antæus setting down Dante and Virgil. *Inferno*, canto xxxi.

One of the giants, Antæus, takes up Dante and Virgil, and places them at the bottom of the circle.

19 The Ascent of the Mountain. *Purgatorio*, canto iv.

Dante and Virgil ascend the mountain of Purgatory by a steep and narrow path pent in on each side by rock.

20 The Souls of those who only repented at the Point of Death. *Purgatorio*, canto v.

Dante and Virgil meet with the souls of those who had deferred their repentance till they were overcome by a violent death.

21 Lucia carrying Dante in his Sleep. *Purgatorio*, canto ix.

Dante, asleep and dreaming, is carried by Lucia up the mountain to the gate of Purgatory.

22 The Proud under their enormous Loads. *Purgatorio*, canto x.

Being admitted at the gate of Purgatory the poets ascend a winding path up the rock. While they are contemplating the stories of humility which are engraved on the rock there approach the souls of those who expiate the sin of pride, and who are bent down beneath the weight of heavy stones.

23 The Angel descending at the Close of the Circle of the Proud towards Dante and Virgil, who stand on the Sculptured Rock. *Purgatorio*, canto xii.

Dante, being desired to look down on the ground which they are treading, observes that it is wrought over with imagery exhibiting various instances of pride recorded in history and fable. They leave the first cornice and are ushered to the next by an Angel who points out the way.

24 Dante at the Moment of entering the Fire. *Purgatorio*, canto xxvii.

The Angel sends them forward, escorted by spirits, to the last ascent which leads to the terrestrial Paradise situated on the summit of the mountain.

25 Dante and Statius sleeping, Virgil watching. *Purgatorio*, canto xxvii.

The poet, who has lain down with Virgil and Statius to rest, beholds in a dream two females (Rachel and Leah), figuring the active and contemplative life.

26 Dante and Matilda; Beatrice on the Car. *Purgatorio*, canto xxix.

Matilda moves along the side of the stream, and Dante keeps equal pace with her on the opposite bank. A marvellous vision of Beatrice in a car appears to him.

27 Beatrice addressing Dante. *Purgatorio*, cantos xxix., xxx.

Beatrice descends from Heaven and rebukes the poet.

28 Dante offering Thanks to God, and having a Vision of Christ. *Paradiso*, canto xiv.

Beatrice and Dante are translated into the Fifth Heaven, and there behold a vision of Christ.

29 Beatrice and Dante in Gemini, amid the Spheres of Flame. *Paradiso*, canto xxiv.

Dante mounts with his heavenly conductress to the eighth heaven, or that of the fixed stars, which he enters at the constellation of the Twins.

WATER COLOUR ROOM.

WATER COLOUR DRAWINGS—Nos. 30-104.

BY

LOUISA, MARCHIONESS OF WATERFORD.

The following seventy-five Drawings are by LOUISA, MARCHIONESS OF WATERFORD.

LENT BY

30 "AND THEY PUT ON HIM A SCARLET ROBE."
THE MARQUIS OF CLANRICARDE.

31 THE HOME AT NAZARETH.
CONSTANCE, MARCHIONESS OF LOTHIAN.

32 ST. JOHN.
THE COUNTESS OF PEMBROKE.

33 THE PRODIGAL SON.
MRS. JOHNSTON FOSTER.

34 CHRIST RAISING THE DEAD.
THE COUNTESS BROWNLOW.

35 "CHRISTMAS MUST HAVE ITS OFFERING AS ON ITS FIRST DAY."
THE COUNTESS OF PEMBROKE.

36 "HE CONTINUED ALL NIGHT IN PRAYER TO GOD."—*St. Luke*, vi. 12.
MISS HONORIA M. THOMPSON.

37 THE SLEEPING DISCIPLES.
THE COUNTESS BROWNLOW.

LENT BY

38 HOLY FAMILY: THE REPOSE IN EGYPT.
"Behold, He that keepeth Israel shall neither slumber nor sleep."
HON. MISSES DE GREY.

39 A MODERN CHRISTMAS.
WILLIAM M. HARDINGE, ESQ.

40 CHRIST HELPING A CHILD OUT OF DIFFICULTY.
THE COUNTESS OF PEMBROKE.

41 HAGAR AND ISHMAEL.
THE COUNTESS BROWNLOW.

42 BLIND BARTIMÆUS.
MRS. D. RICARDO.

43 CHRIST ON THE SEASHORE.
CONSTANCE, MARCHIONESS OF LOTHIAN.

44 A MOTHER HOLDING A BRANCH OVER HER SICK CHILD.
MISS ALBINIA M. THOMPSON.

45 OLD KNIGHT OF THE GARTER, AND CHILD PLAYING WITH THE ORDER.
THE COUNTESS BROWNLOW.

46 OLD AGE AND ROSE-CROWNED YOUTH.
THE COUNTESS OF PEMBROKE.

47 A DEAD HAWK.
HON. MRS. R. C. BOYLE.

48 HOMEWARD AT CLOSE OF DAY.
WILLIAM M. HARDINGE, ESQ.

49 FROM A POEM BY DANTE GABRIEL ROSSETTI.
THE COUNTESS OF PEMBROKE.

50 HOPE AND MEMORY.
THE COUNTESS OF PEMBROKE.

51 LOOKING OUT TO SEA.
THE COUNTESS BROWNLOW.

LENT BY

52 THE FORGE.
THE COUNTESS BROWNLOW.

53 LOVE WHISPERING TO A SHEPHERD.
MISS C. M. PHILLIMORE.

54 THE STAIRS OF LIFE.
THE COUNTESS OF PEMBROKE.

55 THE CHESS-PLAYERS.
CONSTANCE, MARCHIONESS OF LOTHIAN.

56 YOUNG BACCHUS STARTING TO FIGHT.
HON. MRS. ALFRED TALBOT.

57 THE WHITE LILY.
THE EARL OF LEVEN AND MELVILLE.

58 EXCELSIOR.
THE MARCHIONESS OF DROGHEDA.

59 A YOUNG GIRL CARRIED TO HER BURIAL.
HON. MISSES DE GREY.

60 A LADY WITH A LUTE.
THE COUNTESS OF PEMBROKE.

61 VANITAS.
CONSTANCE, MARCHIONESS OF LOTHIAN

62 THE DEATH OF MARMION.
THE COUNTESS OF PEMBROKE.

63 THE PRODIGAL SON.
THE COUNTESS BROWNLOW.

64 THE BLACK KNIGHT.
THE COUNTESS BROWNLOW.

65 THE SHEPHERDS WATCHING THEIR FLOCKS BY NIGHT.
CONSTANCE, MARCHIONESS OF LOTHIAN.

LENT BY

66 JESUS IN THE TEMPLE ASKING QUESTIONS OF THE DOCTORS.

A study for one of two large mural paintings executed for the village school-room at Ford in Northumberland, the subject of the other one being Christ Blessing Little Children. The photographs hung over this drawing represent the complete compositions.

HENRIETTA, LADY BROOKE.

67 CHILD ROCKING A CRADLE.

THE EARL OF NORTHBROOK.

68 FABIOLA BORNE TO HER GRAVE.

MAJOR E. STUART-WORTLEY.

69 PRESENTATION OF THE INFANT SAMUEL.

HON. MRS. BAMPFYLDE.

70 A LITTLE QUEEN.

MISS HOBART.

71 AUTUMN WITH A WINNOWING SIEVE.

THE COUNTESS BROWNLOW.

72 FOREST OF ARDEN: SCENE FROM 'AS YOU LIKE IT.'

THE COUNTESS OF PEMBROKE.

73 MOSES.

THE COUNTESS OF PEMBROKE.

74 EVE LEAVING PARADISE.

MISS HONORIA M. THOMPSON.

75 THE FINDING OF MOSES.

G. F. WATTS, ESQ., R.A.

76 JUSTICE.

THE COUNTESS OF PEMBROKE.

77 THE FEAST OF TABERNACLES.

THE COUNTESS BROWNLOW.

78 BY THE WATERS OF BABYLON.

G. F. WATTS, ESQ., R.A.

LENT BY

79 THE FLIGHT INTO EGYPT.
HON. MRS. GREVILLE VERNON.

80 WINTER CHASING AUTUMN.
MISS DENISON.

81 CHILDREN CROSSING A STREAM.
HON. LADY WELBY.

82 AN INFANTA OF SPAIN.
SIR JOSEPH PEASE, BART., M.P.

83 CHILDREN RETURNING FROM WOOD-GATHERING.
RT. HON. A. J. BALFOUR, M.P.

84 LOVE WHISPERING TO A SHEPHERD.
THE COUNTESS BROWNLOW.

85 OTHELLO.
THE COUNTESS BROWNLOW.

86 THE CAVALIER'S CHILDREN.
LADY MARJORIBANKS.

87 CHILDREN WITH RED LILIES.
THE EARL OF NORTHBROOK.

88 THE GOOD SAMARITAN.
G. F. WATTS, ESQ., R.A.

89 MAN IN ARMOUR, AND OLD WOMAN.
THE COUNTESS BROWNLOW.

90 STUDY OF A CHILD.
THE COUNTESS OF PEMBROKE.

91 OPHELIA.
CONSTANCE, MARCHIONESS OF LOTHIAN.

92 THE COUNTESS OF HARDWICKE.
CONSTANCE, MARCHIONESS OF LOTHIAN.

LENT BY

93 JUSTICE WITH SCALES AND SWORD.
THE COUNTESS OF PEMBROKE.

94 THE FOUR ELEMENTS. Four drawings in one frame.
LADY WANTAGE.

95 ST. OWEN OF GLOUCESTER.
HON. MRS. ALFRED TALBOT.

96 FISHERMEN.
THE COUNTESS OF PEMBROKE.

97 THE TURKEY COCK. Sign for an inn.
THE COUNTESS BROWNLOW.

98 STUDY OF CHILDREN.
THE COUNTESS BROWNLOW.

99 STUDY OF MENTONE FISHERMAN.
THE COUNTESS BROWNLOW.

100 LADY WITH PEACOCK FAN.
THE COUNTESS BROWNLOW.

101 CRUELTY.
CONSTANCE, MARCHIONESS OF LOTHIAN.

102

"When the Palace ladies, sitting
Round your Gittern, shall have sate
'Poet, sing those verses written
For the Lady who is dead,'
Will you tremble
Yet dissemble,
Or sing hoarse with tears between,
'Sweetest eyes were ever seen?'"

Elizabeth Barrett Browning

THE COUNTESS BROWNLOW.

103 DANGER.
THE COUNTESS OF PEMBROKE.

104 THE SEVEN AGES OF MAN. Seven drawings in one frame.
MRS. HOLFORD.

WATER COLOURS, &c.—Nos. 105-143.

BY

EDWARD CALVERT AND SAMUEL PALMER.

The remaining Works in this Room are by EDWARD CALVERT and SAMUEL PALMER.

LENT BY — ARTIST.

105 PASTORAL SCENES. The centre one represents the Christian ploughing the last furrow of life. Five engravings in one frame.

A. H. PALMER, ESQ. — **Edward Calvert.**

106 PASTORAL SCENES. Two drawings in one frame. Indian ink.

A. H. PALMER, ESQ., and G. RICHMOND, ESQ., R.A. — **Samuel Palmer.**

107 THE BRIGHT CLOUD. Indian ink.

F. G. STEPHENS, ESQ. — **Samuel Palmer.**

108 PASTORAL SCENES. Two drawings in one frame. Indian ink.

A. H. PALMER, ESQ. — **Samuel Palmer.**

109 VIEW OF BOX HILL. Water colour.

W. F. ROBINSON, ESQ., Q.C. — **Samuel Palmer.**

110 THE EASTERN GATE: FROM 'L'ALLEGRO.' Sketch for the finished drawing (No. 122). Sepia and water colour.

A. H. PALMER, ESQ. — **Samuel Palmer.**

111 THE COLOSSEUM. Water colour.

G. RICHMOND, ESQ., R.A. — **Samuel Palmer.**

LENT BY — ARTIST.

112 Sunset. Water colour.
J. W. Overbury, Esq. — **Samuel Palmer.**

113 Tivoli. Water colour.
G. Richmond, Esq., R.A. — **Samuel Palmer.**

114 View of Box Hill. Water colour.
W. F. Robinson, Esq. Q.C. — **Samuel Palmer.**

115 A Towered City, or the Haunted Stream: from 'L'Allegro.' Sketch for the finished drawing (No. 123). Sepia and water colour.
A. H. Palmer, Esq. — **Samuel Palmer.**

116 Pastoral Scenes. Six drawings in one frame, illustrating passages from Virgil, Shakespeare, the Psalms, Chaucer, &c. Signed and dated, "Samuel Palmer, 1825." Sepia.
J. W. Overbury, Esq. — **Samuel Palmer.**

117 Pastoral Scenes. The centre one represents the Cider Press. Five engravings in one frame.
A. H. Palmer, Esq. — **Edward Calvert.**

118 View near Sevenoaks. Water colour.
G. Richmond, Esq., R.A. — **Samuel Palmer.**

119 Moelwyn, a Slate Mountain near Festiniog. Water colour.
H. Inglis Richmond, Esq. — **Samuel Palmer.**

120 Morning: from 'Il Penseroso.' Water colour.
J. Douglas Fletcher, Esq. — **Samuel Palmer.**

121 The Lonely Tower: from 'Il Penseroso.' Water colour.
J. Douglas Fletcher, Esq. — **Samuel Palmer.**

122 The Eastern Gate: from 'L'Allegro.' Water colour.
J. Douglas Fletcher, Esq. — **Samuel Palmer.**

LENT BY — ARTIST.

123 A Towered City, or The Haunted Stream: from 'L'Allegro.' Water colour.
J. Douglas Fletcher, Esq. — Samuel Palmer.

124 The Curfew: from 'Il Penseroso.' Water colour.
J. Douglas Fletcher, Esq. — Samuel Palmer.

125 The Bellman: from 'Il Penseroso.' Water colour.
J. Douglas Fletcher, Esq. — Samuel Palmer.

126 Pan. Study for composition of Pan and Pitys (No. 135). Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

127 Psyche. Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

128 Sleeping Dryad. Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

129 A Shepherdess and Dancing Nymphs. Two drawings in one frame. Oil colour.
J. W. Overbury, Esq. — Edward Calvert.

130 A Pastoral Scene. Oil colour.
J. W. Overbury, Esq. — Edward Calvert.

131 Greek Pastoral: Simple Life. Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

132 Jasius the Old Arcadian. Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

133 The Dawn. Oil colour.
J. W. Overbury, Esq. — Edward Calvert.

134 Dryope. Oil colour.
Samuel Calvert, Esq. — Edward Calvert.

	LENT BY	ARTIST.
135 PAN AND PITYS. Oil colour.	SAMUEL CALVERT, ESQ.	**Edward Calvert.**
136 ARCADIAN SHEPHERDS MOVING THEIR FLOCKS AT DAWN. Oil colour.	W. F. ROBINSON, ESQ., Q.C.	**Edward Calvert.**
137 ANTIOPE. Oil colour.	J. W. OVERBURY, ESQ.	**Edward Calvert.**
138 THE GROVE OF ARTEMIS. Oil colour.	SAMUEL CALVERT, ESQ.	**Edward Calvert.**
139 THE MUSE. Oil colour.	SAMUEL CALVERT, ESQ.	**Edward Calvert.**
140 GREEK TEMPLE: CULTURED LIFE. Oil colour.	SAMUEL CALVERT, ESQ.	**Edward Calvert.**
141 THE SOUL CROSSING THE STYX. Oil colour.	J. W. OVERBURY, ESQ.	**Edward Calvert.**
142 THE GARDEN OF CYTHEREA. Oil colour.	SAMUEL CALVERT, ESQ.	**Edward Calvert.**
143 A PASTORAL. Oil colour.	W. F. ROBINSON, ESQ., Q.C.	**Edward Calvert.**

INDEX No. 1.

NAMES OF THE CONTRIBUTORS OF PAINTINGS.

H.M. The Queen, 90, 91, 93

Basing, Lord, 25
Benson, R. H., Esq., 147, 149
Birmingham, The Corporation of, 38
Brownlow, The Countess, 124, 160
Brownlow, The Earl, 66, 67, 76, 82, 86, 92, 104, 109, 115, 121, 125, 127, 129, 144; 161, 170
Brymer, W. E., Esq., M.P., 43, 48
Burdett-Coutts, The Baroness, 1, 2, 6, 11, 46, 116, 141, 142, 152
Burdett-Coutts, W., Esq., M.P., 29
Burrell, R. M. R., Esq., 84
Bute, The Marquis of, 51, 83, 88, 95, 98, 103

Cardwell, Miss, 32
Coleridge, Lord, 4, 15
Colnaghi, Martin H., Esq., 9, 56, 58, 61, 94, 105
Colnaghi, Mrs. Martin H., 33
Colville, H. Ker, Esq., 53
Currie, The Rev. Sir Frederick L., Bart., 106

Dawson, The Rev. William, 7
Drury-Lowe, William, Esq., 146, 157, 159, 162–164

Eastlake, Charles L., Esq., 96, 145, 165

Fane, Col. Francis A., 18
Fane, H. P., Esq., 70
Fowler, Sir John, Bart., K.C.M.G., 36
Fripp, Executors of the late G. Downing, Esq., M.D., 99

Glasgow, The Corporation of, 89, 111, 119, 171, 172
Gresham Committee, The, 176

Hamilton, The Hon. Mrs. Baillie, 49, 80, 112, 126, 128, 136, 150, 167
Hertz, Miss Henriette, 153
Holford, Captain G. L., 50, 52, 63, 73, 75, 85, 108, 114, 133, 143, 154, 155, 158, 166, 169, 173
Horsley, Mrs., 24
Huth, Louis, Esq., 42

Joseph, Samuel S., Esq., 72, 77, 101, 102

Kay, Arthur, Esq., 16, 130
Kempe, The Rev. J. E., 5

Leveson-Gower, Granville W. G., Esq., 175, 177
Lichfield, The Earl of, 17, 41, 57, 59
Lilford, Lady, 168

Marten, G. N., Esq., 79
Martin, Executors of the late Miss, 23, 44, 47
Mildmay, The Rev. Arundell St. John, 8, 35
Mond, Ludwig, Esq., 148, 151

Naylor, Representatives of the late John, Esq., 37
Nevinson, Edward, Esq., 30

Orrock, James, Esq., 10

Raphael, E. L., Esq., 3, 21, 22, 26, 134, 138, 140
Rawlinson, W. G., Esq., 19, 107
Richter, Dr. J. P., 156
Ridley, Sir M. W., Bart., 12

Robertson, The Hon. Mrs. Askew, 14, 74
Russell, Sir George, Bart., M.P., 139

Strafford, The Earl of, 64, 65, 71, 110, 113, 117, 118, 122, 123, 131
Sutherland, The Duke of, 120

Tallent, Mrs. John, 100
Tankerville, The Countess of, 31
Tennant, Sir Charles, Bart., 20, 39
Terrell, Mrs. Frank, 34
Thorold, Sir John H., Bart., 13, 135
Turner, Sir Charles A., K.C.I.E., 54, 62, 68

Wallace, Lady, 27, 28, 55, 60, 69, 78, 81, 87, 97, 174, 178
Ward, T. Humphry, Esq., 40
Woolner, Mrs., 45

Yarborough, The Earl of, 137
Yorke, Captain The Hon. John Manners, R.N., 132

INDEX No. 2.

NAMES OF THE PAINTERS.

*** The Figures within Brackets indicate the Dates respectively of the Birth and Death of the Painter.

Beechey, Sir Wm., R.A. [1753—1839]...6
Bega, Cornelius Peter [1620—1664]...61
Bellini, Giovanni [c. 1426—1516]...154, 161
Bol, Ferdinand [1611—1681]...73
Bonifazio Veronese [—1540]...156, 158
Boxall, Sir William, R.A. [1800—1879]...4, 32, 42
Bramantino—Bartolommeo Suardi, called [c. 1450—c. 1536]...143

Callcott, Sir Aug. Wall, R.A. [1779—1844] ...12, 24
Constable, John, R.A. [1776—1837]...10, 134
Crome, John [1769—1821]...140
Cuyp, Albert [1605—1691]...57, 59, 80, 88, 95

Eckhout, Gerbrand van den [1621—1674] ...79

Flemish School...167
Francesca—Pietro di Benedetto, called Piero della [c. 1416—1492]...146

Gainsborough, Thomas, R.A. [1727—1788] ...3, 136, 138
German School...168
Ghirlandaio—Domenico Bigordi, called [1449—1494]...149, 159, 163
Giorgione — Giorgio Barbarelli, called [c. 1476—1511]...119, 123
Giotto, School of...148
Goes, Hugo van der [c. 1405—1482]...171
Goyen, Jan van [1596—1666]...84

Harlow, George Henry [1787—1819]...1
Heem, Cornelius de [1630—aft. 1692]...68
Holbein, School of...166, 176
Hondecoeter, Melchior de [1636—1695]...52
Hone, Nathaniel, R.A. [1718—1784]...25
Hooghe, Peter de [c. 1632—c. 1681]...55, 60, 64
Hoppner, John, R.A. [1758—1810]...23, 29, 35, 44, 47

Italian School...157, 162

Jackson, John, R.A. [1778—1831]...8
Jansen, Cornelius [1590—c. 1663]...58, 70

Ketel, Cornelius [1548—1609]...175

Landseer, Sir Edwin H., R.A. [1802—1873] ...14, 31, 37
Lewis, John Frederick, R.A. [1805—1876]... 38, 45
Libri, Girolamo dai [1474—1556]...153

Mabuse—Jan Gossaert, called Jan de [c. 1470—1532]...172, 173
Mantegna, Andrea [1431—1506]...151
Master of the Death of the Virgin [early in 16th century]...169
Masaccio—Tommaso Guidi, called [1401—c. 1428]...160
Metsu, Gabriel [c. 1630—c. 1667]...90
Meulen, Ant Frans van der [1632—1690] ...96
Michele da Verona [early in 16th century] ...165
More, Sir Antonio [1512—c. 1581]...174, 177
Morland, George [1763—1804]...9
Moroni, Giambattista [c. 1520—1578]...120
Murillo, Bartolomé Estéban [1617—1682]... 107, 112, 113, 131

Neer, Aart van der [1603(?)—1677]...63, 94, 99, 102

Ostade, Adrian van [1610—1685]...72, 78, 87, 91, 98, 103, 105

Parmigiano—Francesco Mazzuoli, called Il [1504—1540]...118
Perugino—Pietro Vannucchi called [1446—1523]...164
Phillip, John, R.A. [1817—1867]...36
Pourbus, Peter [c. 1510—1584]...178
Poussin, Nicholas [1594—1665]...116, 122
Pyne, James Baker [1800—1870]...33

Raeburn, Sir Henry, R.A. [1756—1823]...2
Ramsay, Allan [1713—1784]...5
Raphael—Raffaello Sanzio d'Urbino, called [1483—1520]...152
Rembrandt van Rhyn [1607—1669]...50, 75, 89, 93, 101, 108, 111, 125
Reynolds, Sir Joshua, P.R.A. [1723—1792] ...11, 17, 18, 20, 21, 27, 28, 34, 41, 46, 135, 141, 142
Romanino, Girolamo [c. 1485—1566 (?)]... 147
Romney, George [1734—1802]...7, 13, 22, 30, 39, 106, 132, 139
Rubens, Peter Paul [1577—1640]...74, 86, 104, 128
Ruysdael, Jacob van [c. 1630—1682]...54, 82
Ruysdael, Solomon van [c. 1600—1670]...67

Santi, Giovanni [c. 1435—1494]...150
Schalcken, Godfried [1643—1706]...53
Schongauer, Martin [bef. 1450—1488]...170
Severn, Joseph [c. 1795—1879]...15
Slingelandt, Peter van [1640—1691]...62
Snyders, Francis [1579—1657]...56, 66, 92, 100
Spanish School...155
Steen, Jan [c. 1626—1679]...83
Sustermans, Justus [1597—1681]...114

Teniers, David [1610—1694]...49, 51, 65, 81, 85, 97
Terburg, Gerard [1617—1681]...69
Tintoretto—Jacopo Robusti, called [1519—1594]...115
Titian—Tiziano Vecelli, called [1477—1576]...117, 121
Turner, Joseph Mallord William, R.A. [1775—1851]...26, 137
Tuscan School...145

Van Dyck, Sir Anthony [1599—1641]... 109, 110, 126, 127, 129, 130
Velde, William van de [1633—1707]...71
Veronese—Paolo Cagliari, called Paolo [1528—1588]...124, 144
Vincent, George [1796—aft. 1830]...40

Ward, James, R.A. [1769—1859]...16
Wilkie, Sir David, R.A. [1785—1841]...133
Wint, Peter de [1784—1849]...19
Wouverman, Philip [1614—1668]...77

Zoffany, Johann, R.A. [1733—1810]...43, 48

INDEX No. 3.

NAMES OF THE CONTRIBUTORS OF WATER COLOUR DRAWINGS.

Balfour, The Right Hon. A. J., M.P., 83
Bampfylde, The Hon. Mrs., 69
Boyle, The Hon. Mrs. R. C., 47
Brooke, Henrietta Lady, 66
Brownlow, The Countess, 34, 37, 41, 45, 51, 52, 63, 64, 71, 77, 84, 85, 89, 97–100, 102

Calvert, Samuel, Esq., 126–128, 131, 132, 134, 135, 138–140, 142
Clanricarde, The Marquis of, 30

De Grey, The Hon. Misses, 38, 59
Denison, Miss, 80
Drogheda, The Marchioness of, 58

Fletcher, J. Douglas, Esq., 120–125
Foster, Mrs. Johnston, 33

Hardinge, William M. Esq., 39, 48
Hobart, Miss, 70
Holford, Mrs., 104

Leven and Melville, The Earl of, 57
Linnell Family, The, 1–29
Lothian, Constance, Marchioness of, 31, 43, 55, 61, 65, 91, 92, 101

Marjoribanks, Lady, 86

Northbrook, The Earl of, 67, 87

Overbury, J. W., Esq., 112, 116, 129, 130, 133, 137, 141

Palmer, A. H., Esq., 105, 106, 108, 110, 115, 117
Pease, Sir Joseph, Bart., M.P., 82
Pembroke, The Countess of, 32, 35, 40, 46, 49, 50, 54, 60, 62, 72, 73, 76, 90, 93, 96, 103
Phillimore, Miss C. M., 53

Ricardo, Mrs. D., 42
Richmond, George, Esq., R.A., 106, 111, 113, 118
Richmond, H. Inglis, Esq., 119
Robinson, William F., Esq., Q.C., 109, 114, 136, 143

Stephens, F. G., Esq., 107
Stuart-Wortley, Major E., 68

Talbot, The Hon. Mrs. Alfred, 56, 95
Thompson, Miss Albinia M., 44
Thompson, Miss Honoria M., 36, 74

Vernon, The Hon. Mrs. Greville, 79

Wantage, Lady, 94
Watts, G. F., Esq., R.A., 75, 78, 88
Welby, The Hon. Lady, 81

INDEX No. 4.

NAMES OF THE ARTISTS (WATER COLOUR DRAWINGS).

Blake, William [1757—1827]...1–29
Calvert, Edward [1799—1883]...105, 106, 108, 117, 126–143
Palmer, Samuel [1805—1881]...107, 109–116, 118–125
Waterford, Louisa, Marchioness of [1818—1891]...30–104